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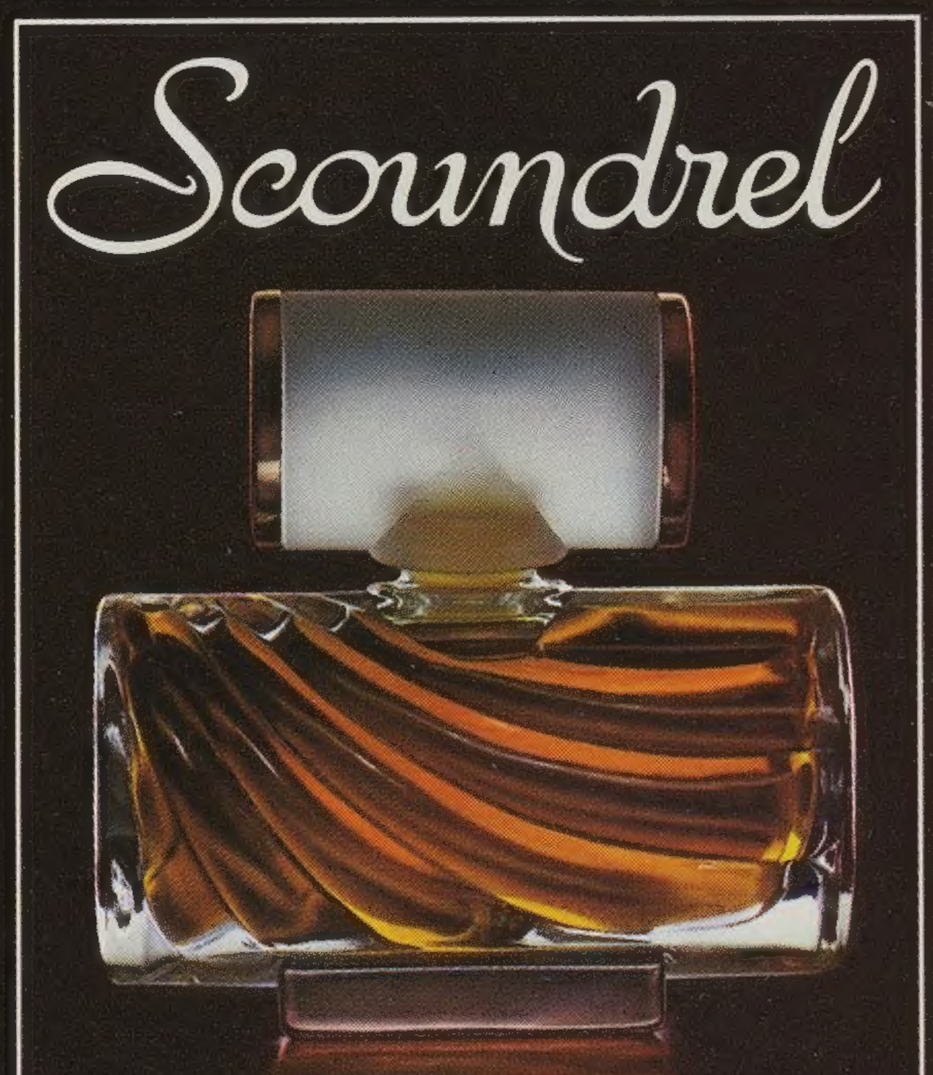

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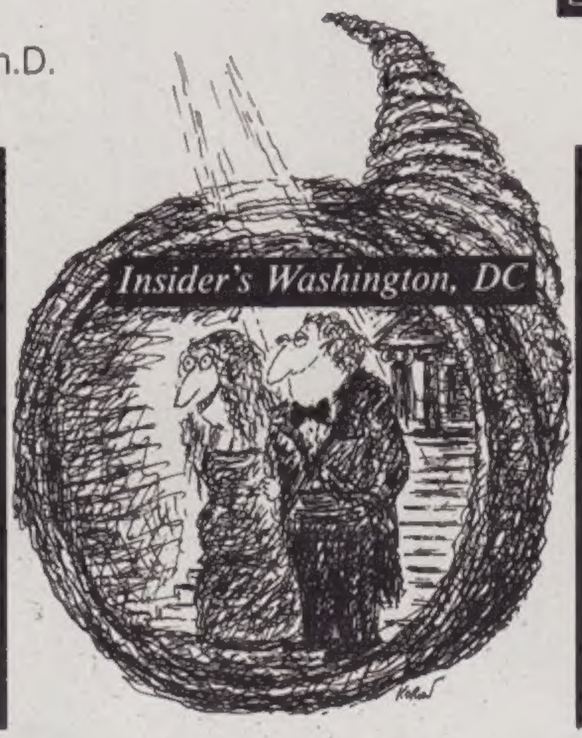
FASHION

304-314 Vogue's View: People, Places . . . Ideas. Edited by Mary Russell
317 Point of View: Fashion in a Season of Varied Signals
318-333 La Bella Isabella!—Isabella Rossellini and Dressing for Delight
334-341 Something New Is Happening at Home. . .
346-353 Fur: A Wonderful Wildness
372-381 Resort '82—A New Prettiness
394-397 The Ring Thing
398-403 Black—The Big Thing
404 Vogue Patterns: A Change of Lace
406 Vogue's Last Word

BEAUTY AND HEALTH

82 Beauty Now/Cover Look: Radiant Looks
140 Beauty Q&A
142 Beauty Now: Refreshers
150 Mind Health. By Carol Tavris, Ph.D.
158 Hair Now: The Change

The ring thing



162 Your Well-Being: Women and Power. By Barbara Lang Stern
168 Hair Now: Shorter
188 Fitness Now: Abdomen
219 Protecting Your Ears in a High-Decibel Society. By Deborah Borisoff, Ph.D.
233 Emotions and Your Health. By Elizabeth Ames
240 Fitness Now: Moving
274 Health. By Melva Weber
382 Aspirin: Reliable or Dangerous? By Melva Weber
384-387 Evening Temptations . . . The Best!
388-393 Fragrance: The Invisible Object of Desire. By Shirley Lord
408-417 HealthStyle: Why Fitness Feels Good . . . Vitamins . . . Latest Diet Craze . . . Getting in Shape Together . . . more

PEOPLE ARE TALKING ABOUT

50-78 People Are Talking About What's News: Movies, Art, Books, Music, TV, Restaurants

90 Starting Your Own Business. By Patricia O'Toole
183 What's So Funny About James Thurber? By Holly Brubach
191 Women and Cars: New Paint Job. By Lillian Borgeson
192 Social Insecurity. By Susan Lee
197 Talking About . . . Money. By Lisa Gubernick
201 Between Us. By Lorraine Davis
202 At-Home Entertainment. By Marcia R. Golden
216 Talking About . . . Art. By Barbara Rose
226 On the Subject of Love: An interview with Marguerite Yourcenar by Cathleen Medwick
230 Excerpts from *Fires* by Marguerite Yourcenar
243 Talking About . . . Treasures. By Jeffrey Hogrefe
342-345 Computers: To Know Them Is To Love Them. By Fran R. Schumer
354 In Memoriam: Grace Kelly
356 "Cats" Meow. By Leo Lerman
366 "The Inaugural Ball." By Judith Martin

LIVING

252 Entertaining: Tips and Treats. By Sandi Britton
255 Living: Ideas and Trends. By Barbara Plumb

Resort prettiness

Fur . . . on the wild side

259 Wines: Superb Finds. By Martin Gersh
262 Food: One-of-a-Kind Recipes from Chez Panisse. By Alice Waters
358-365 Designer David Hicks Transforms an English Farmhouse
368-371 Très Fresh: Alice Waters' Chez Panisse. By Barbara Kafka

TRAVEL

277 Travel Now. By Richard Alleman
278 Jamaica: The Good Life. By Despina Messinesi
283 Vogue Travel Guide
290 Barefoot Living in the Bahamas. By Richard Alleman
296 Claudette Colbert's Barbados. By Richard Alleman

IN EVERY ISSUE

24 Masthead/Your Letters
155 Horoscope. By Maria Elise Crummere

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From the Fall/Winter 1982 collection of Gianfranco Ferré the architectural dolman sleeve sweater in a fabulous texture mix in color blocks of leather, wool and silk over a short velvet skirt. To be worn with the shoes designed by Gianfranco Ferré produced by Guido Pasquali.

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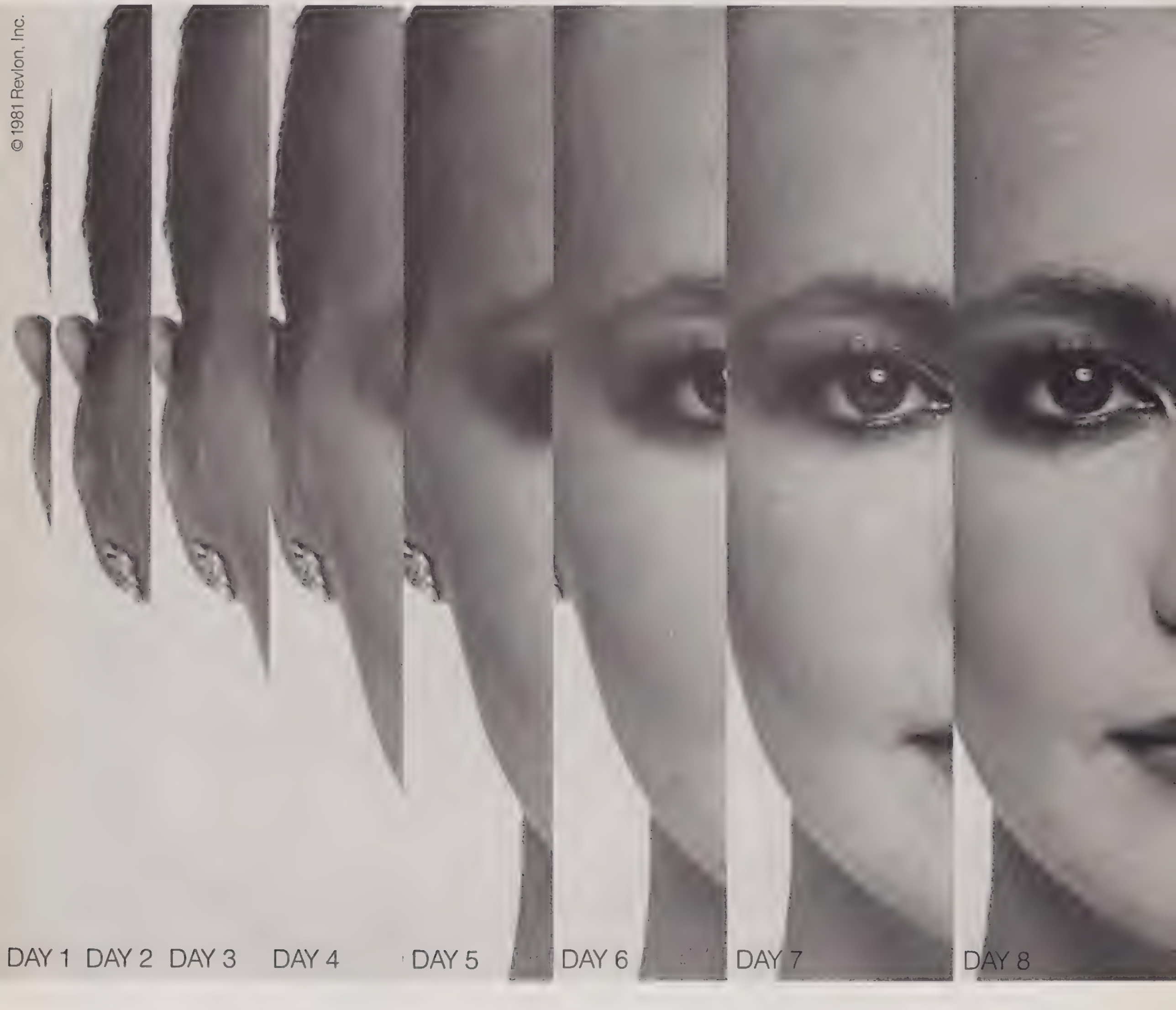

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Your Letters

On class and caring

Congratulations on your June issue. In reference to your article on Mrs. Brooke Astor, I would love to give your staff a great big hug. What a wonderful woman she is! Of particular interest was her comment: "I want to feel I'm what the British call a life-enhancer. Now, I would like to take up the cause of the lower-middle class who've been squeezed out of New York. It's very unpopular to take up their cause, but I feel desperately sorry for them. These are the people whose taxes are supporting a lot of other people. . . ."

Being from a lower-middle class background myself (and married to a doctor from the upper-middle class), it was such a joyous relief to know that there is a person (a wealthy one at that), who does recognize and acknowledge the plight of lower-middle class Americans; who, in my opinion, are the truly forgotten Americans. . . . Antoinette McKnight
Troy MI

Singular strength

In trying to understand the alarming rise in human alienation, I would like to underline a point made by Dr. Robert Coles in his notable essay "Loneliness" (September, 1982). In our honorable, but lofty, quest to illuminate our individual uniqueness, we are losing sight of the ingredient that makes it all stick together: our similarities. Embodying both these strengths might halt the thickening parade of lonely individualists. Eileen Aubi
New York NY

Consequences of truth

Bravo for Holly Brabach. In "The Trouble With Truth" (August, 1982), she sums up my feelings regarding *(Continued on page 139)*

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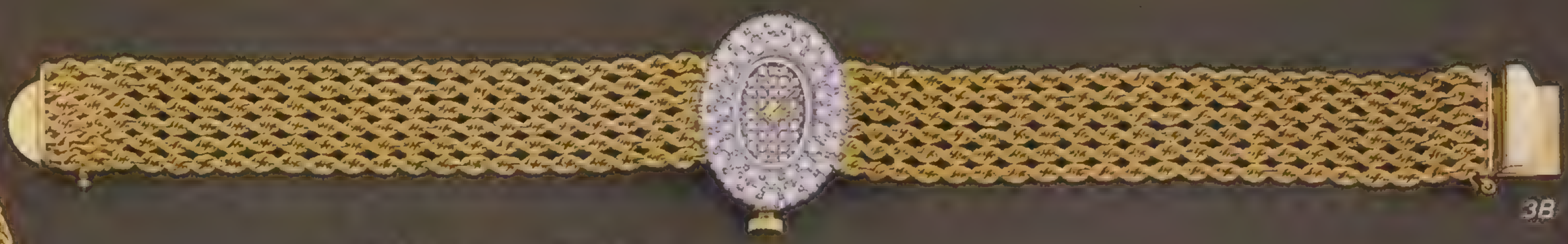
3B. *Elegant pavé diamond dial for a Swiss quartz watch. 14 karat gold rope bracelet. Diamonds total 1.30 carats. $1,850.*

3C. *Classic diamond hoop earrings, set in 14 karat gold. Diamonds total 2.15 carats. $1,600.*
3D. *Romantic diamond and 14 karat gold bracelet. Diamonds total 1.25 carats. $950.*

3E. *Dazzling necklace with 1.50 carats of diamonds, in 18 karat gold. $2,000.*
3F. *Perfect diamond triangles for the ears. Set in 14 karat white gold. $300.*

3A


3B

3C

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3K

3G

3H

3G. *The dazzle of diamonds for each ear in 14 karat white gold. Diamonds total 1 carat. $650.*
3H. *Fiery diamond ring set in 14 karat white gold. Total diamond weight 2 carats. $1,600.*

3J. *Glittering diamond bracelet set in 14 karat gold. Diamonds total 2 carats. $1,750.*
3K. *Impressive ring features a wide 18 karat gold band set with 1.50 carats of diamonds. $1,650.*

Fortunoff store locations:
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Paramus, N.J., Paramus Park Mall
Wayne, N.J., West Belt Mall

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Outside NY State, call (800) 223-2326.
NY call (212) 758-6660, x242 or (516) 832-9000, x3451.
Phone orders accepted Mon. thru Sat. 9 a.m. to 6 p.m. Sun. noon to 5.

4A. *Double row of diamonds set in 14 karat gold form a romantic wedding band. Diamonds total 1 carat. $680.*
4B. *Bold 14 karat gold bangle with .60 carat of diamonds. $850.*

4C. *Bold 14 karat gold earrings with .55 carat of diamonds. $525.*
4D. *Diamonds form a geometric motif on a 14 karat gold herringbone necklace. $700.*

4E. *Stunning 14 karat gold and diamond ring. 32 diamonds total 1.10 carats. $1,075.*
4F. *$2.50 U.S. Indian gold coin set in 14 karat gold surrounded by ½ carat of diamonds. $925.*

4G. *Diamond sections set off this attractive 18 karat gold necklace. Diamonds total 1.10 carats. $1,600.*
4H. *Delicate 14 karat gold diamond wedding band. $275.*

4J. *½ carat of diamonds grace this 14 karat gold wedding band. $425.*
4K. *Dramatic 14 karat gold and diamond earrings. 1.30 carats of diamonds. Clip/post backs. $950.*

4L. *A special gift. 14 karat gold watch blazing with diamonds, on a tapered rope bracelet. Swiss quartz movement. $900.*

All merchandise in this catalog is shown actual size unless otherwise indicated.

All jewelry is 14 karat yellow gold unless otherwise stated.

5A. *A fashionable twist of cultured freshwater pearls, with a striking cultured mobé pearl and diamond clasp. 14 karat gold. $895.*
5B. *Cultured mobé pearl and diamond 14 karat gold earrings. Post. $650.*
5C. *Cultured mobé pearl and diamond 14 karat gold ring. $375.*
5D. *Striking diamond hoop jackets set in 14 karat white gold. Diamonds total ½ carat. Jackets only. $425.*

5A

5B

5C

5D

5E

5F

5G

5H

5J

5K

5L

the source

the source

5E. *Diamond stud earrings simply set in 14 karat white gold. 2 diamonds total ½ carat. $500.*
5EE. *Also available. Diamond studs set in 14 karat white gold total .30 carat. $275.*

5F. *Charming diamond cluster ring set in 14 karat gold. Diamonds total 1 carat. $700.*
5G. *Diamond links alternate with larger diamonds to form this 14 karat white and yellow gold bracelet. Diamonds total 1.35 carats. $1,200.*

5H. *Diamond and 14 karat gold foxtail chain bracelet. Diamonds total .90 carat. $795.*
5J. *14 karat gold string-of-hearts bracelet, enhanced with diamonds. $550.*

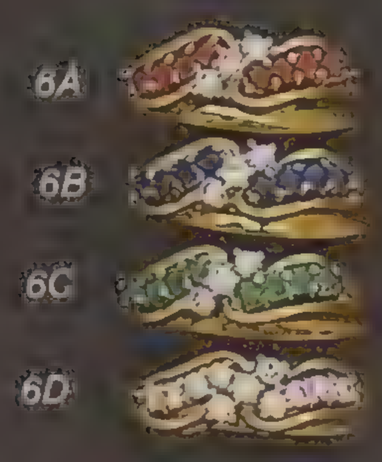
5K. *Cultured pearl earrings set with 1 carat of diamonds. 14 karat gold. Clip/post. $850.*
5L. *Cultured pearl and diamond ring set in 14 karat gold. Diamonds total ½ carat. $450.*

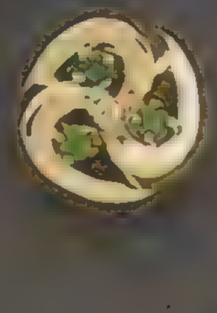
6A. *Ruby and diamond ring in 14 karat gold. $200.*
6B. *Sapphire and diamond ring in 14 karat gold. $200.*
6C. *Emerald and diamond ring in 14 karat gold. $200.*
6D. *All diamond ring set in 14 karat gold. $285.*

6E. *14 karat gold emerald and diamond bracelet. $1,850.*
6EE. *In ruby and diam. $1,600.*
6EEE. *In sapphire and diamond. $1,350.*
6F. *Ruby and diamond 14 karat gold bangle. $435.*
6G. *Sapphire and diamond 14 karat gold bangle. $435.*

6H. *Emerald and diamond 14 karat gold bangle. $435.*
6J. *5 diamonds total ½ carat on this all diamond bangle. 14 karat gold. $550.*
6K. *Emerald and diamond cluster ring set in 14 karat gold. Diamonds total over ½ carat. $1,150.*

6L. *Diamonds and emeralds form a double chevron on a 14 karat gold foxtail chain. Diamonds total over a ½ carat. $800.*
6M. *Double hoop emerald and 14 karat gold earrings. Swivel bar closure. $200.*

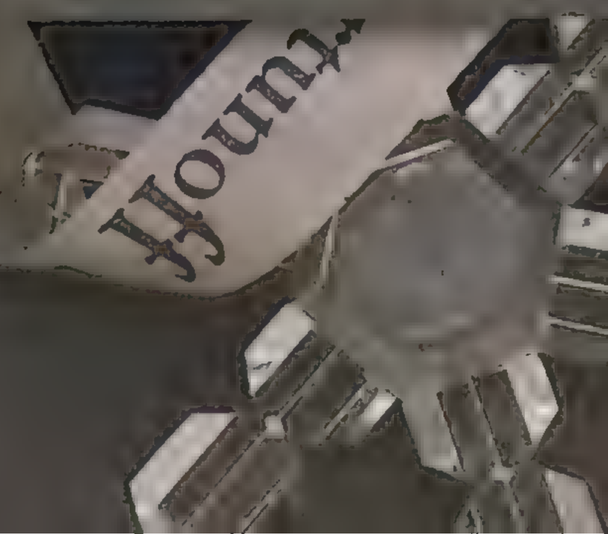




Also available:
6MM. *With rubies. $175.*
6MMM. *With sapphires. $175.*
6N. *14 karat gold emerald and diamond necklace. $175.*
6NN. *With rubies and diamonds or sapphires and diamonds. $175.*
6NNN. *All diamond. $225.*

6P. *Emerald and diamond cluster ring in 14 karat gold. $300.*
6Q. *14 karat gold emerald and diamond earrings. $250.*
6R. *14 karat gold emerald and diamond ring. $385.*
6S. *14 karat gold emerald and diamond ring. $225.*

6T. *Marquise-shape ruby, sapphire, and emerald surrounded by diamonds in a 14 karat gold ring. $325.*
6TT. *With rubies and diamonds or with sapphires and diamonds. $325.*
6TTT. *With emeralds and diamonds. $360.*



7A. Sapphire and diamond earrings in 14 karat gold. Total diamond weight .65 carat. Clip/post. $700.
7AA. Also available with all diamonds totaling 1.25 carats. $900.
7B. Sapphire ring with diamonds. 14 Kt. gold. $400.

7C. Marquise-shaped sapphire and diamond 14 karat gold ring. $225.
7D. Sapphires and diamonds grace this 14 karat gold necklace. Diamonds total .70 carat. $750.

Also available:
7DD. With rubies and diamonds or with emeralds and diamonds. $750.
7E. Impressive pear-shaped sapphire surrounded by diamonds totaling .75 carat. 14 karat white gold setting. $725.

7F. Sapphire and diamond cluster earrings in 14 karat white gold. $450.
7G. Sapphire and diamond ring. 14 karat gold. $325.
7H. Graceful 14 karat gold necklace with marquise-shaped sapphires. $350.

7J. Sapphires and diamonds on a shiny 14 karat gold bracelet. $650.
7K. ½ carat of diamonds combine with rubies on a 14 karat gold ring. $475.
7L. With sapphires and diamonds. $450.

7M. With emeralds and diamonds. $495.
7N. 14 karat gold stackable rings. With rubies and diamonds. $100.
7P. With sapphires and diamonds. $100.
7Q. With emeralds and diamonds. $100.

7R. 14 karat gold herringbone bracelet with rubies and diamonds. $300.
7S. With sapphires and diamonds. $300.
7T. With emeralds and diamonds. $300.
7U. With all diamonds. $395.

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8A. *Ruby earrings with diamonds set in 14 karat gold. Diamonds total .80 carat. Clip/post. $775.*
8AA. *In all diamond, totaling 1.50 carats. $1,075.*
8B. *Ruby and diamond 14 karat gold bangle bracelet. $475.*

8C. *Ruby and diamond ring set in 14 karat gold. $400.*
8CC. *Available with all diamonds. .75 carats. $525.*
8D. *Ruby and diamond hoop earrings. 14 karat gold. $250.*
Also available:
8DD. *Emerald with diamonds or sapphire with dias. $250.*

8E. *14 karat gold necklace features a cascade of rubies and diamonds. $425.*
8F. *Ruby and diamond ring in 14 karat gold. $300.*
8G. *Marquise-shaped ruby surrounded by .75 carat of diamonds in an 18 karat gold ring. $1,075.*

8H. *Striking ruby and diamond ring. 14 karat gold. $450.*
8J. *14 karat gold herringbone bracelet centered with rubies and diamonds. $500.*
Also available:
8JJ. *With sapphires and diamonds or with emeralds and diamonds. $500.*

8K. *Bee pin with ruby eye and diamond wings. 14 karat gold. $400.*
8L. *Ruby butterfly earrings accented with diamonds. 14 karat gold. $225.*
8LL. *Also available with sapphires and diamonds. $225.*

8M. *14 karat gold bracelet with rubies and diamonds. $225.*
8MM. *Available in sapphires and diamonds. $225.*
8N. *Lovable lion. 14 karat gold pin with rubies and diamonds. $375.*

8P. *The Little Kitten. 14 karat gold pin with emerald eyes, diamond body and tail. $200.*
8Q. *Teddy pin with rubies and diamonds in 14 karat gold. $425.*
8R. *Perfect 14 karat gold puppy pin with sapphires and diamonds. $200.*

Great Fall Colors.
9A. Citrines, amethysts, and garnets on a 32" 14 karat gold chain. $300.
9B. Amethyst, garnet, and citrine drop earrings. 14 karat gold. $125.
9C. Lovely amethyst and 14 karat gold earrings. $40.
9CC. Available in garnet. $40.
9D. 18" 14 karat gold link chain with garnet, peridot, aquamarine, citrine and amethyst. $220.
9E. Aquamarine, garnet, amethyst, smoky quartz and peridot bracelet. 14 karat gold. $80.
9F. Aquamarine and diamonds on a 14 karat gold 15" necklace. $200.
9FF. With amethyst or with garnets. $190.
9FFF. 7" aquamarine bracelet. $175.
9FFFF. With amethyst or with garnets. $165.
9G. Aquamarine and diamond earrings. 14 karat gold. $220.
9GG. With garnet. $175.
9GGG. With amethyst. $200.
9H. Aquamarine and diamond ring in 14 karat gold. $235.
9HH. With amethyst and diamond or with garnet and diamond. $195.

14 karat gold rings with square cut stones and diamonds.
9J. With citrine $175.
9K. With garnet $175.
9L. With aquamarine $200.
9M. With amethyst $175.

Flower rings, each with a diamond in 14 karat gold.
9N. With citrine $150.
9P. With garnet $150.
9Q. With aquamarine $150.
9R. With amethyst $150.
9S. 14 karat gold bangle bracelet with amethysts and diamonds. $395.

9T. 30" amethyst necklace with 14 karat gold beads. $220.
9U. Rose quartz, garnet, and 14 karat gold bead necklace, 60 inches long. $160.
Also available:
9UU. 32 inches $80.
9UUU. 7" bracelet. $30.

9V. Garnet, cultured fresh-water pearl and 14 karat gold necklace. 16 inches. $65.
Also available:
9VV. 32" necklace. $125.
9VVV. 45" necklace. $175.
9VVVV. 7" bracelet. $35.

10A. *Lapis and 14 karat gold clip post earrings. $180.*
10AA. *Available in onyx. $165.*
10B. *Garnet and 14 karat gold earrings. $55.*
10BB. *In aquamarine. $125.*
10C. *14 karat gold bead and malachite 16" choker. $200.*
10CC. *Available in onyx. $175.*
10D. *14 karat gold and bead bracelets. Choose from garnet, sodalite, tiger eye or black onyx. $25.*
Also available:
10DD. *16" necklace in garnet, sodalite, tiger eye or black onyx. $40.*
10DDD. *32" necklace in garnet, sodalite, tiger eye or black onyx. $80.*
10E. *Flower shaped black onyx earrings with cultured freshwater pearls on 14 karat gold wire. $85.*
10EE. *Available in amethyst. $100.*
10F. *Lapis necklace with 14 karat gold beads. 30". $275.*
10FF. *With black onyx or tiger eye. $170.*
10FFF. *With coral. $250.*
10G. *Garnets and 14 karat gold beads twist to a 30" necklace. $250.*
10GG. *As a 16" choker. $150.*

the source

10HH. *Garnet, black onyx and 14 karat gold beads. $130.*
10HHH. *Cornelian, black onyx and 14 karat gold beads. $130.*
10J. *Versatile 32" tiger eye and 14 karat gold bead necklace. $125.*
10JJ. *Black onyx, 32". $125.*
10K. *16" necklace features hematite, garnets and 14 karat gold beads. $90.*
10KK. *7" bracelet, $50.*
10L. *Black onyx, carnelian, and 14 karat gold bead necklace. 34". $110.*
10LL. *In black onyx and tiger eye. $110.*
10M. *Drop earrings combine 14 karat gold, black onyx and carnelian beads. $50.*
10MM. *Pearl, black onyx and 14 karat gold beads. $50.*
10MMM. *Black onyx, tiger eye and 14 karat gold beads. $50.*
10N. *Classic bar pin in black onyx, carnelian and 14 karat gold beads. $50.*
10NN. *Also available in black onyx and tiger eye. $50.*

11A. *Simple cultured Mobé pearl earrings in 14 karat gold. $100.*
11B. *Cultured Mobé pearls with diamonds set in 14 karat gold. Clip/post. $375.*
11C. *Pear shaped Mobé pearl earrings set in 14 karat gold. Clip/post. $225.*
11D. *Cultured pearl ring with diamond accent. Set in 14 karat gold. $150.*
11E. *Cultured pearl and 14 karat gold earring. $150.*
11F. *Cultured pearl studs in 14 karat gold. 7½mm. $40.*
11G. *Charming bracelets or necklaces of cultured freshwater pearls and 14 karat gold beads. Your choice of garnet, sodalite, black onyx or amethyst. Bracelet $33; necklace $65.*
11H. *34" cultured freshwater pearl necklace mixes sodalite, jade, garnet and 14 karat gold beads. $*

11HH. *With lapis and cultured freshwater pearls. $290.*
11J. *Cultured freshwater and baroque pearls with 14 karat gold beads. This 68" necklace can be twisted to form a 34" necklace. $415.*
11K. *Cultured freshwater pearl and 14 karat gold bead necklace, 16" length. $100.*
11KK. *34" length, $190.*
11KKK. *7" bracelet, $50.*
11L. *Cultured pearls, 6-6½mm. 14 Kt. gold clasp. 15". $300.*
11LL. *22". $450.*
11LLL. *30". $600.*
11M. *Cultured freshwater and baroque pearls mixed with 14 karat gold beads. 16" length. $75.*
11MM. *30" length. $150.*
11MMM. *7" bracelet. $40.*
11N. *Cultured pearl and 14 karat gold studs with diamonds. $28.*
11P. *14 karat gold ring with cultured pearl and diamonds. $275.*
11Q. *Cultured Mobé pearl and 14 karat gold stickpin. $40.*
11R. *Lovely cultured freshwater pearl and 14 karat gold earrings with diamonds. $55.*

A great look. Three colors of gold to wear together or separately.
12A. 14 karat yellow gold bangle bracelet. $140.
12B. 14 karat white gold bangle bracelet. $140.
12C. 14 karat pink gold bangle bracelet. $140.

12D. 14 karat gold puffed heart charm with diamond. Chain not included. $75.
12E. Oval-shaped 14 karat tri-color gold bar pin. $75.
12F. Set of 3 slip-on twist bangles. 14 karat yellow, pink, and white gold. $185.

12G. 14 karat gold tri-color stick pin. $35.
12H. 14 karat yellow, white and pink gold hearts form the center of this herringbone bracelet. $85.
12J. Open link bracelet features 14 karat yellow, white, and pink gold. $250.

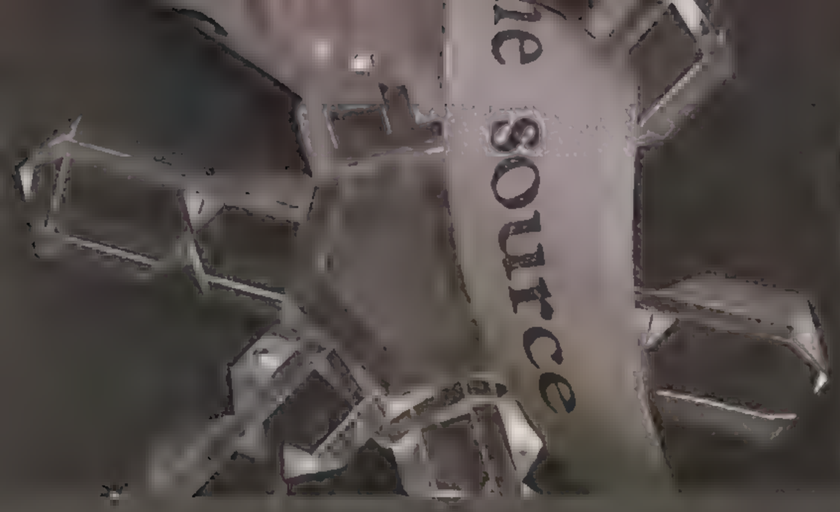
12K. Classic circle pin, 14 karat gold with diamond. $140.
12L. Oval face quartz watch with diamonds. 14 karat yellow, white and pink gold woven bracelet. $795.

12M. Stunning necklace of 14 karat yellow, white and pink gold. $320.
12N. 7" bracelet. $160.
12P. 14 karat yellow, white, and pink gold rings. Set of 3. $105.

12Q. 14 karat yellow, white and pink gold make bold earrings. $75.
12R. 14 karat gold twist bangle. $225.
12S. Bold 14 karat gold ring. $100.

12T. 14 karat gold knot ring with diamond accent. $200.

We will not ship packages outside the U.S.. Please add 3.00 shipping and handling charge to all items delivered.



13A. *14 karat gold shrimp style earrings. $75.*
13B. *Contemporary 14 karat gold ruffled earrings. $100.*
13C. *14 karat gold love knot earrings. $55.*
13D. *Fluted 14 karat gold button earrings. Clip/post. $150.*

13E. *14 karat gold fluted shells. $35.*
13F. *Wings on the double. 14 karat gold. Clip or post backs. $230.*
13G. *14 karat yellow, white and pink gold earrings. $80.*
13H. *Multi-strand swirl hoops, all 14 karat gold. $100.*

13J. *14 karat gold earrings. $110.*
13K. *Striking 14 karat gold hoops. $40.*
13L. *14 karat gold teardrop button earrings. $70.*
13M. *Swirled 14 karat gold earrings hug the ear. $60.*

13N. *Sleek shiny and textured 14 karat gold earrings. $65.*
13P. *Oval hoops combine shiny and textured 14 karat gold. $90.*
13Q. *Triple strand 14 karat gold hoops. $30.*

13R. *Polished 14 karat gold fluted earrings. $175.*

All earrings for pierced ears unless otherwise noted.

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Fortunoff Refund Policy
We will promptly refund or exchange any purchase other than personalized merchandise within two weeks of delivery. Please bring your receipt or mail it back to us with your insured package.

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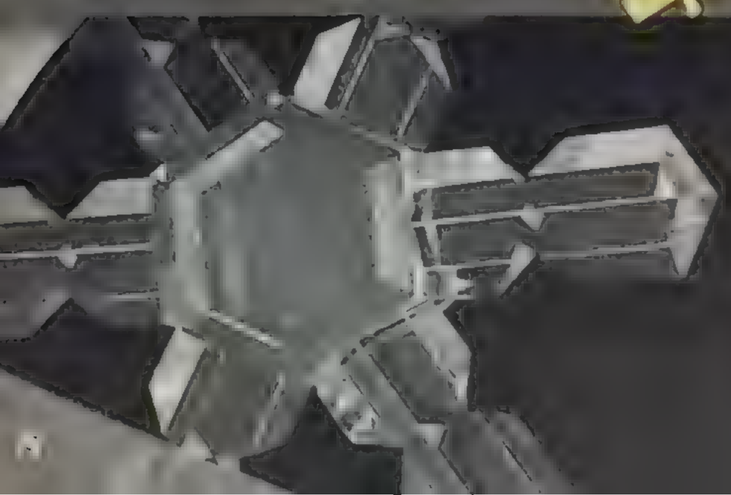
M

14A. *14 karat gold ring with diamonds totaling ½ carat. $375.*
14B. *14 karat gold ring shines with ½ carat of diamonds. $395.*
14C. *Delicate diamond center set on a 14 karat gold chain. $250.*

14D. *14 karat gold hoop earrings with diamonds. $100.*
14E. *Pavé diamond sweetheart ring set in 14 karat gold. $100.*
14F. *14 karat gold wedding band accented with square cut diamonds. $375.*

14G. *Pavé diamond triangle on a 14 karat gold herringbone chain. $275.*
14H. *Double row of 24 diamonds on a 14 karat gold bangle. $495.*
14J. *Fan-shaped 14 karat gold earrings accented with diamonds. Clip/post. $240.*



14K. *14 karat gold button earrings with diamonds. Clip/post. $425.*
14L. *Great favorites. 14 karat gold love knot earrings with diamonds. Clip/post. $250.*
14M. *14 karat gold watch. Swiss movement. $525.*

14N. *14 karat gold open link bracelet accented with diamonds. $450.*
14P. *Diamonds on a yellow and white gold knot add a different twist to this 14 karat gold bracelet. $200.*
14PP. *Also available as a 15" necklace. $260.*

14Q. *14 karat gold and diamond knot ring. $150.*
14R. *14 karat gold and diamond knot earrings. $200.*

15A. *Delicate diamond cross on a 15" chain. 14 karat gold. $100.*
15B. *Star of David pendant accented with diamonds on a 15" chain. 14 karat gold. $150.*
15C. *Diamond heart pendant on 15" chain. 14 karat gold. $185.*

15D. *14 karat gold charm holder with diamonds. $125.*
15E. *"Mom" in 14 karat gold and diamonds. $60.*
15F. *For #1, a 14 karat gold charm with diamond. $30.*
15G. *Pavé diamond heart within a 14 karat gold heart. $110.*

15H. *14 karat gold muscial note charm with diamonds. $45.*
15J. *Large 14 karat gold bow pin with diamonds. $250.*
15K. *Swirl earrings with diamonds. 14 karat gold. $150.*

15L. *Dazzling ½ carat diamond hoops set in 14 karat gold. $375.*
15M. *You'll love this diamond heart on a 14 karat gold herringbone chain. $500.*
15N. *14 karat gold dome ring set with diamonds. $275.*

15P. *Diamonds enhance this pretty 14 karat gold ring. $240.*
15Q. *A dozen diamonds grace this 14 karat gold herringbone necklace. $395.*
15R. *Diamonds accent this 14 karat gold I.D. bracelet. $135.*

15S. *Diamond bracelet set with over ½ carat of diamonds. 14 karat gold. $550.*
15T. *Pavé diamond heart on a 14 karat gold bracelet. $100.*
15TT. *15" necklace. $125.*
15U. *Delicate Cupid's 14 karat gold arrow pin with diamonds. $90.*

Call Fortunoff Toll Free!
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NY call (212) 758-6660, x242 or (516) 832-9000, x3451.
Phone orders accepted Mon. thru Sat. 9 a.m. to 6 p.m., Sun. noon to 5.

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For a distinguished man.
16A. Cultured pearls with diamond center and 14 karat gold chain form elegant cuff links. $360.
16B. Cultured pearl, diamond and 14 karat gold studs. $250.
16C. Cultured pearl, diamond and 14 karat gold tie tac. $70.
16D. Lapis lazuli and 14 karat gold cuff links. $135.
16DD. Also available. Black onyx, $135.
16E. Lapis lazuli shirt studs set. 14 karat gold. $100.
16EE. Available in black onyx, $100.
16F. The Krugerand (1/10-ounce) framed in 14 karat gold as cuff links. $325.
16G. Handsome lapis lazuli cuff links. 14 karat gold. $150.
16GG. Also available in black onyx. $130.

16H. Lucien Piccard 18 karat gold quartz watch with coin replica dial. $900.
16J. 14 karat gold and black onyx shirt studs with diamonds. $195.
16JJ. Available as tie tac. $45.
16K. Round-shaped black onyx and diamond cufflinks set in 14 karat gold. $265.
16L. Bold black onyx ring with diamond center set in 14 karat gold. $165.
16M. Satin finish 14 karat gold ring with ¼ carat diamond center. $450.
16N. Sleek modern 14 karat gold collar bar. $100.
16P. 14 karat gold signet ring with diamond. $175.
16Q. Classic double knot cuff links of 14 karat gold. $165.
16R. 14 karat gold tie tac. $35.

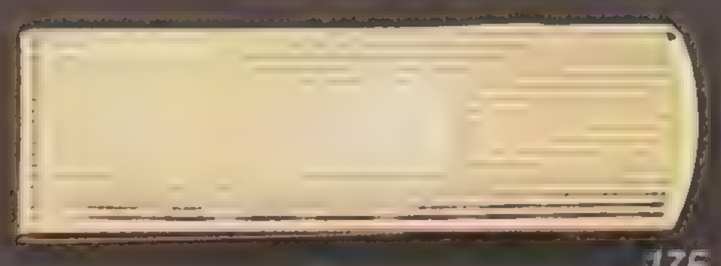
17A. *Movado 14 karat gold ultra thin quartz watch. His $675.*
17B. *Hers. $495.*
17C. *Elegant 14 karat gold tie bar with diamond. $130.*
17D. *Shiny 14 karat gold tie bar. $120.*
17E. *Classic engravable 14 karat gold money clip. $270.*
17F. *Dollar sign money clip. 14 karat gold with diamond. $150.*
17G. *14 karat gold key ring. $165.*
17H. *14 karat gold ring with a diamond accent. $260.*
17J. *Triangular cuff links of 14 karat gold. $135.*
17K. *Sleek 14 karat gold bracelet. 8 inches. $200.*
17L. *14 karat gold 8" bracelet. $185.*

17A

17B

17C

17D


17E

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MOVIES MOVIES MOVIES

Scheider and Streep in "Still of the Night": soulmates, but no sparks

It is, as the title says, the still of the night. A car thief skulks up Madison Avenue in the 'seventies, the poshest mile of art merchandise in the world, and surreptitiously tries door handles for an open car. Suddenly one opens . . . a body falls out, and Robert Benton's spare, superbly tingling psychological thriller is underway. Although set in a stylishly up-to-date rendering of the art-and-auction world, and in a social arena of mobile women (that's upwards *and* sideways) and insecure men, *Still of the Night* has all the accoutrements of the old-fashioned thriller. As meticulously designed as a twenty-one jewel watch, it comes complete with beginning, middle, and a shock ending, a dream sequence, a revelation in the form of a visual/verbal pun, and a pair of warily neurotic lovers.

Benton, director of the enormously successful *Kramer versus Kramer,* wrote the new film, with its conscious echoes of Hitchcock, from a story he initially developed with fellow movie-buff and collaborator David Newman. The sultry, nervy, edgy atmosphere of the opening scene intensifies when we meet the two leads—Roy Scheider as a psychiatrist, Meryl Streep as a mysteriously distraught woman—and feel a tension between them not entirely explained by their separate claims on the dead man. The man (Josef Sommer) was in fact Scheider's patient and Streep's lover. His story, stitched together through flashback confessions on the analyst's couch, provides glinting, not always reliable fragments of a portrait of Streep that comes to be colored by Scheider's growing obsession with, and fear of, her. Is she evil or is she merely a woman who has changed jobs and lovers with a frequency that is no longer "immoral" but still socially dangerous? Is he justifiably afraid, or merely a solitary man on the edge, a divorced workaholic replacing one obsession with another?

Along with its tantalizing modern ambiguities, their relationship is meant to recall such archetypal antagonist-lovers as Dana Andrews and Gene Tierney in *Laura,* Cary Grant and Eva Marie Saint in *North by Northwest,* Grant and Grace Kelly in *To Catch a Thief,* and Gregory Peck and Ingrid Bergman in that classic shrink duet, *Spellbound.* Yet one of the problems is that neither Streep nor Scheider has star quality, that potent aura of sexual authority whereby Man looks at Woman and sparks fly. Neither Gene Tierney nor Grace Kelly was considered the actress Streep is, yet when they inserted themselves in a film, and a man's life, they were disturbing in a stomach-churning way that Streep isn't. She makes up the difference, or tries to, by acting; but the resulting performance has an intellectual air of desperation, as if she were doing charades of old movie roles and asking us to identify them.

Streep and Scheider don't click in the contrasting manner of old-time stars, but they do suggest a more contemporary kind of assonance/dissonance—soulmates each too unsure of her/his footing to take the first step. And the movie that surrounds them is full of finely observed small-scale pleasures and frissons, especially for New Yorkers, such as Scheider's lonely vigil in that dungeon of terror, the basement laundry room; and a stunning "*Rear Window*" sequence—the kind every apartment-dwelling voyeur hopes to see and never does—of Streep in a mysteriously sinister assignation with a Chinese man. Best of all is a climactic scene in "Crispin's" auction house, in which the bidders vying for modern masterpieces provide, with a finger here, an eyebrow there, a perfect metaphor for the conflicting emotions and escalating but unspoken tensions of the anxiety-ridden psychiatrist and the elusive blond. —MOLLY HASKELL

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"Eating Raoul": sweet revenge

Caught in the act: Paul Bartel and Mary Woronov in "Raoul"

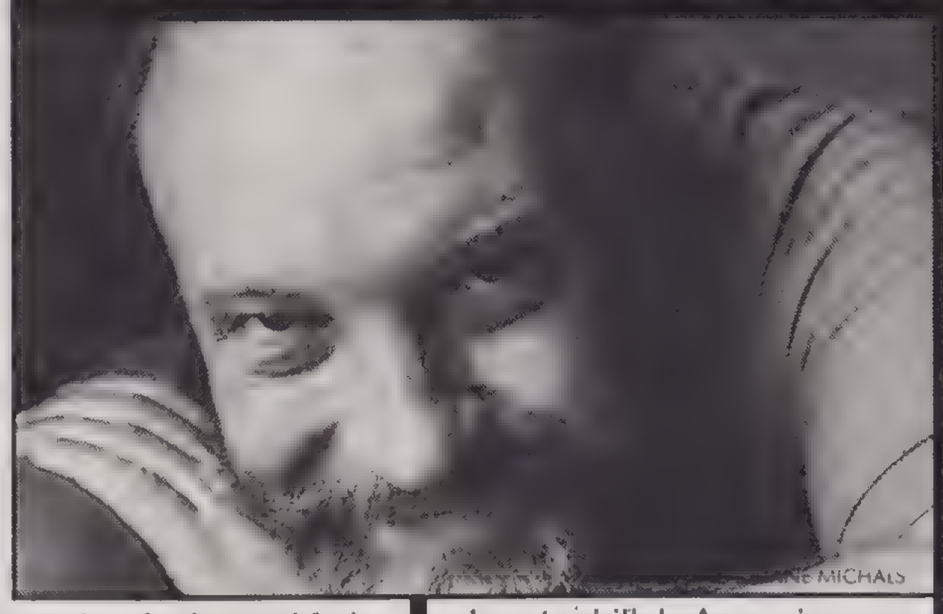
Paul Bartel's *Eating Raoul* is a burp of indignation at the sexual revolution, a hilarious send-up of the singles scene that should put communal hot tubs, chic S & M, and other made-in-L.A. forms of liberation off-limits forever. Bartel, the director of a number of off-beat satirical movies, hits the bull's eye with this one, a revenge fantasy for all of us who've had it with those evangelical swingers who've been shoving sexual "tolerance" down our throats for more than a decade.

Bartel himself plays Paul, a sweet but stuffy oenophile who has just lost his job in a liquor store for refusing to sell the inferior wine his boss is pushing. He and his wife, Mary, a nurse played with blithe, lyrical lunacy by Mary Woronov, want nothing more than to realize their dream of owning and running a country restaurant. But where to get the $20,000 down payment?

The solution, which involves infiltrating the swinger scene, murdering supplicants and flagellants in the line of duty and taking their money, has a mad logic of its own. The murder scenes are lurid, graphic, and side-splittingly funny, saved from offensiveness by the incurable innocence of Paul and Mary, and by the genuinely moral message—an old-fashioned defense of monogamy—at the core.

Mary herself falls briefly for liberation, in the form of a silkily sexy marijuana-smoking Chicano crook named Raoul (Robert Beltran); but when the macho Raoul outlines his plans for her future as a brood mare, she understands intuitively that a good—and *equal*—marriage is based on food, not sex. There's poetic justice to the final dinner, in which Raoul, the last of the swingers, is converted into a celebratory stew, and gastronomy takes over as the turn-on of the 'eighties. —M.H.

PAUL BARTEL: "RAOUL"'S DISARMING CREATOR/STAR



Don't let Paul Bartel fool you. Just like his outlandish film *Eating Raoul,* his mild, wistfully innocent exterior masks a dark, outrageous wit. Me: "I'm giving away a kitten. Are you interested?" He: "No, thanks. I've already had breakfast."

Since UCLA film school, Bartel, forty-three, has been spinning out what he calls "sex and horror comedies" on shoe-string budgets. His B-movie classic, *Death Race 2000*—a cross-country peg-the-pedestrian smash-fest—was a commercial smash as well.

Now *Raoul* reveals Bartel as a deft social satirist in his sly lampooning of a nice young couple's efforts to achieve the American dream and, says Bartel, of "the way middle-class morality euphemizes violence into acceptability." Hatching a plan to kill L.A. swingers for gain, Mary, the wife, declares, "We'll just pop them on the head."

Bartel's appetite for off-beat subjects—and titles—is still unsated. Next film: *Scenes from the Class Struggle in Beverly Hills.* —D.M.

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PEOPLE ARE TALKING ABOUT...

a new language of form

Louise Bourgeois: woman as world

Louise Bourgeois; The Museum of Modern Art, New York City; through February 8, 1983. French-born American sculptor Louise Bourgeois, in her first comprehensive show, draws repeatedly upon several personal preoccupations—among them, the analogy between woman and house. In a group of works from the 'forties, relatively simple drawings of a female torso and a house are juxtaposed in a witty and unsettling surrealist conflation. "Femme Maison," a marble work of 1981, is more complex—even ominous. Here, the house is perched in isolation on a cliff, surrounded by—threatened by? protected by? encroached upon by?—row after row of erect, penis-like forms. Each interpretation of this haunting piece seems to engender its opposite; or maybe it's just that, in this work, the relation between male and female, protection and threat, boundary and encroachment are inseparably united.

Notions of space and enclosure, surrounding and being surrounded are drawn directly, one feels, from the sculptor's own experience of being a woman as well as her response to the major issues of her time. "Confrontation" of 1978, a large-scale environment of painted wood, latex, and fabric, opposes an enclosing wall of hollow, pyramidal, coffin-like wooden forms—at once menacing and protective—to an inner cluster of small, soft, breast-like shapes, set on a draped altar-stretcher. Here, the opposition between inner and outer suggests male versus female but also adult versus child, death versus life, strength versus vulnerability, and, of course, the protests and confrontations of the 'sixties and 'seventies.

Bourgeois' eloquent work seems to resist reductive interpretation at the same time that it demands an emotional—often painful—response on the part of the spectator. None of her sculpture assumes that there is any such thing as a universal human experience. Rather, it asserts that a feminine vantage point is essential to the creative enterprise. Feminine identity, as Bourgeois interprets it, is never simple, and inevitably marked by contradiction.—L.N.

PETER MOORE

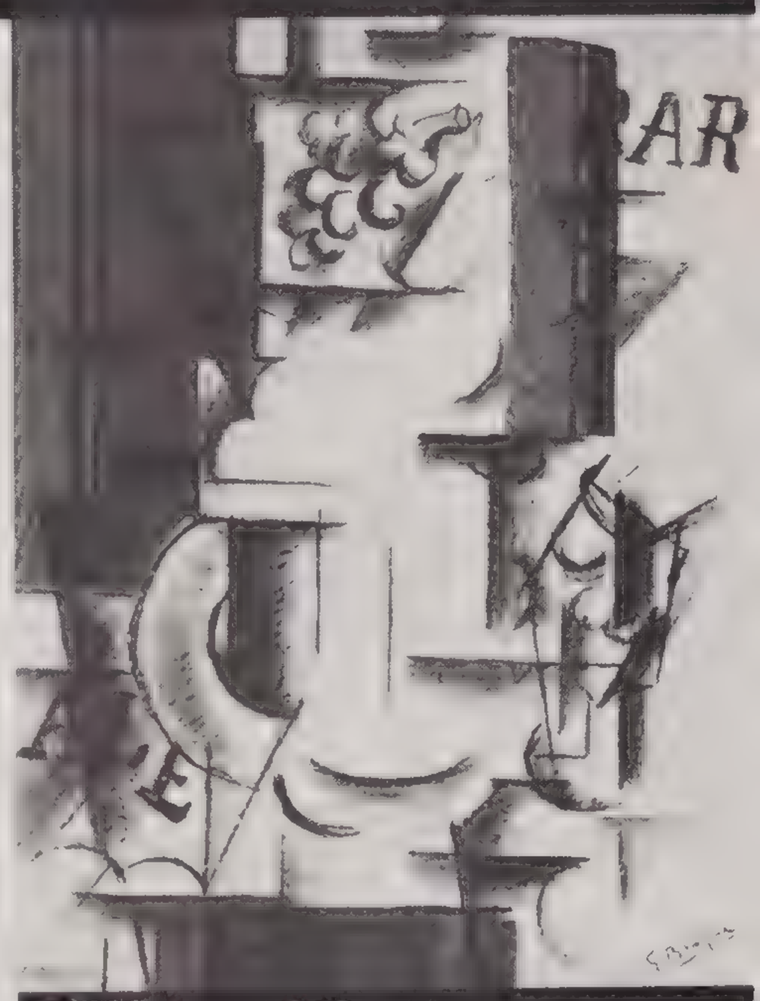
Bourgeois' enigmatic "Femme Maison '81"

BRAQUE: THE PAPIERS COLLÉS

Braque: The Papiers Collés; National Gallery of Art, Washington DC; through January 16, 1983. Georges Braque: The Late Paintings (1940–1963); The Phillips Collection, Washington, DC; through December 12. Braque, along with his friend Picasso, incited the major art revolution of our times—Cubism. Between 1910 and 1914, the two young artists, working together so closely that it is sometimes impossible to tell their paintings apart, forged a new and disconcerting language of form, and posited a new relation between art and reality. Picasso referred to Braque as "Vilbure," suggesting that they were daring experimenters like the Wright brothers, Orville and Wilbur.

Nevertheless, Picasso has generally been credited with the major share of originality in the Cubist enterprise: his more colorful, impulsive personality made him seem like the inspired leader, Braque the plodding follower. Recent scholarship, however, has refuted this assumption: it was unquestionably Braque who made the first *papier collé,* or pasted paper work, in September, 1912. That work, "Fruit Dish and Glass," seen in the context of the National Gallery show, is stunning in its totally achieved simplicity, provocative in its challenge to artistic convention.

Why did Braque turn to *papier collé?* In the simplest terms, to get "reality" back into the Cubist picture, without either resorting to old-fashioned illusionism or contradicting the flatness of the picture plane. The pasted paper in this case consists of three pieces of brown *faux bois* or wood grain. By using ready-made, commercial paper, Braque could literally buy "reality" by the yard and insert it directly into his composition. Fruit bowl, grapes, and glass are drawn and shaded in charcoal; the words "bar" and "ale" which suggest the setting are literally reproduced words. By demonstrating the separability of elements that had been combined in traditional representation—line, shading, color, texture—Braque has at once revealed the conventional basis of the older art and at the same time asserted the independent status of his Cubist invention.



Braque's revolutionary "Fruit Dish and Glass," 1912

In their elegant austerity and classical harmony, these works sometimes seem to aspire to the realm of music. In "Aria de Bach" of 1913, for example, the most minimal suggestion of curved and straight lines suggests a violin, the chair or table it rests on, and the musical score of the title, set in exquisite adjustment against two pieces of black paper and one of *faux bois.*

Braque's late works, while they are more ample and relaxed, are less demanding and ultimately less satisfying. They suffer from a kind of structured incoherence which is generally unredeemed by the sensual pleasures, the compositional or coloristic enticements of more resolved decorative styles.

Critic John Berger has suggested there was a "moment of Cubism," a heady time in Paris before the First World War, that made it possible for Braque and Picasso, working together, to change the course of art history. Braque's *papiers collés* are visible mementos of that unforgettable moment.

—LINDA NOCHLIN

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Seduction and the spirit

CORETTA HOWARD

The sex/soul connection in women: Maureen Howard's elegiacally erotic new novel

They are legion, these angry ex-Catholic writers and playwrights compelled to root through the ashes of their faith, to purge themselves of their ritual-ridden childhoods with all of us as witnesses—spiritual renegades such as Christopher Durang *(Sister Mary Ignatius Explains It All for You),* John Pielmeier *(Agnes of God).*

Maureen Howard, thank God, has moved beyond the easy self-indulgence of the confessional. In *Grace Abounding* (Little, Brown), her crystalline new novel, she has chosen to acknowledge the lure, the perils of the spirit and to accept the vagaries of grace. Howard preserves and embraces the mystery; and, in her words, all is revealed.

Grace Abounding is peopled with persuasive, richly detailed characters—twentieth-century nomads of the spirit—thirsting for wholeness in our fragmented world. Maude Dowd, ostensibly "the proper widow," believes she has exorcized the disorder and early sorrow of her marriage and her religion. She buys statues of maimed saints to decorate her Connecticut house and pretends that, like passion, they have no power over her. Instead, Maude spies on her neighbors, the two old LeDoux sisters—Jane, a seemingly mad "minor poet" who cloisters herself in her rotting house spinning out poetry that bristles with "intense sexual anger" ("our own Emily Dickinson, the kids are told"), and garish, overblown Mattie in her leopard-skin caftan, high gold slippers, "the getup for a Puccini aria . . . or for the town whore." Mattie is manifestly dedicated to her beauty parlor and to casual sex. The bumper sticker on her Cadillac: "Honk if you had any last night." But behind the shadows of these—and our—disordered lives, Howard insists, the universe is shot through with grace, with infinite possibilities for salvation. And for sex.

Howard's elegiac eroticism, her fierce entwining of body and spirit summon up the ecstatic visions of Saint Theresa, the lyricism of Virginia Woolf. (Is this kinship between sex and soul more powerful in women, as some claim? Do women write about sex differently from men? Perhaps.)

Maude's life, she tells us, is "the romantic tale of a passionate traveler." She is a wry, canny twentieth-century pilgrim whose journeys to visit her dying mother are full of imagined couplings with fellow wayfarers: "Scenes of crude lust, a truck driver jacking me up. He lies in the black cinders of a soft shoulder." Teenaged hitchhikers "in the high flush of youth . . . whose braces will cut my lips as we kiss." Can sex be a form of salvation? God works in mysterious ways.

Maude's seduction of, and by, the owner of the Regina Caeli Gift Shop is at once sensual and spiritual: "The bald spot in his silver hair reminds her of a tonsure. . . . The handwoven smocks he affects, open at the neck to display the sacred medal of a discredited saint. That she will take off him, too. Naked. She means to have him stripped."

But, Howard warns, pursuing one's art may be just as seductive, as perilous, as pursuing sex. Both dangerous forms of salvation. They disorient, lure one to disarray—even madness. Maude's daughter, Elizabeth, a gifted singer, is so fearful of the power of her art she flees to a safe suburban marriage. Mattie and Jane LeDoux, ostensible embodiments of the dangerous excesses of sex and art, also seem to confirm their antipathy.

Grace Abounding is rife with such fierce Aquinian polarities. Its characters form mysterious spiritual twinnings—egos and alter-egos set over against one another, clashing, fusing, and clashing again like defiant atoms. And sometimes—surprisingly—saving one another. Saints come forward in the strangest of guises. Grace is to be found in this world. The mystery holds.

—DEBORAH MASON

More spiritual seductions— *Two D. H. Lawrence classics, attractively republished by Viking in the definitive Cambridge Edition.* The Lost Girl, *a darkly sensual romance (Alvina, a willful mining-town girl elopes with Ciccio, a provocative music-hall performer). The other is* Apocalypse, *Lawrence's flamboyant last essay on the Book of Revelation.*

"Clinging to the wreckage"

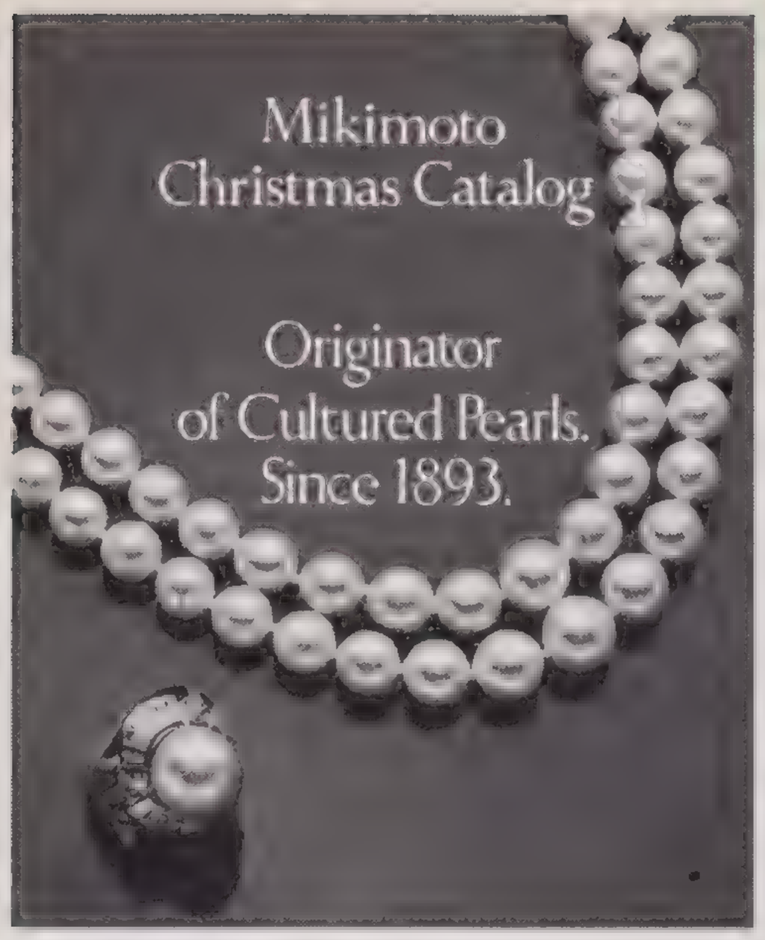
A most unusual life, this autobiography. John Mortimer, author of *Clinging to the Wreckage: a Part of Life* (Ticknor & Fields), is a novelist (Rumpole series), playwright *(Voyage Round My Father),* and BBC scriptwriter *(Brideshead Revisited)* who obviously has glided through life on genius and a droll wit. Matching his creativity is his renown as a barrister for his remarkable defenses of free speech. Recalling his life, Mortimer found that the more distant, the starker the memory. A myopic only child, he recalls the accidental discovery that his father, a barrister of note, was blind. But Mortimer learned much from him. Wit ran in the family: when Mortimer told him he wanted to write, his father replied, ". . . have some sort

of consideration for your unfortunate wife. You'll be sitting around the house all day wearing a dressing-gown, brewing tea and stumped for words. . . . That's the great thing about the law, it gets you out of the house."

Away at school and Oxford, his single-sex surroundings led to some confusion on both sides of the ledger and to several friends straight out of Evelyn Waugh. *Wreckage* overflows with Mortimer's acute observations of people—and his huge, compelling appetite for life.

—ALLENE TALMEY

SNOWDON



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PEOPLE ARE TALKING ABOUT . . .

BOOKS B

the end of the world

Nuclear naïveté from "When the Wind Blows," Raymond Briggs' brilliant doomsday cartoon

James and Hilda Bloggs are an elderly couple living snugly in the English countryside, on the morning of the end of the world. They are simple people, cozily naïve. She is always sweeping up, chiding her husband, making a nice cup of tea. He is fond of reminiscing about the jolly times when Churchill, Roosevelt, Stalin—"all good blokes"—played the game of war so well, and the British cheerfully tended their victory gardens as Jerry buzzed testily overhead. But gone are the days. Old Jim and Hilda faintly realize that the Bomb is bigger than both of them. They're survivors, though. "It'll take more than a few bombs to get me down," Hilda declares. Of course, she's hopelessly wrong.

When the Wind Blows, Raymond Briggs' brilliant cartoon doomsday book (are cartoons legible to those aggressive children who make war?) just published here by Schocken Books, shows just how ludicrous, tragic, lost we are in the face of nuclear annihilation. James and Hilda never doubt that they'll be saved. They carry on. Meanwhile, "on a distant plain . . . in a distant ocean," the machinery of destruction looms. A flash. A silence. The Bloggs emerge into a bleached world (it is as if the pages burn and fade) where there is no one to see them do "the correct thing." James and Hilda shepherd each other into death. This is the way the world ends—with a whimper. And a prayer. This fierce, gentle book allows its bemused characters their scrap of dignity, their pride. They're only human, after all. —*CATHLEEN MEDWICK*

© 1982 Raymond Briggs. Reprinted by permission of Schocken Books

John Updike's notorious alter ego

"Bech is Back": "a middle-aged voodoo doll" pricked by success

Pity John Updike. He's written another witty, disarming, biting, intelligent book. Doomed to be praised—again! If fame is punishment (and Mr. Updike seems sure it is) then how does he bear up? Quite simply, by inventing a diabolical Doppelgänger, who, like a middle-aged voodoo doll, absorbs the jabs of success. Yes, "Bech is Back" (Knopf)—Henry Bech, the celebrated but blocked author of "Travel Light" and the too-long-awaited novel-in-progress "Think Big"; winner of the Melville Medal "awarded . . . to that American author who has maintained the most meaningful silence." Henry Bech, perversely non-prolific (unlike Mr. Updike, whose twenty-sixth book this is) is now incarcerated in semi-bucolic Ossining with his gentle, angry, aging wife, Bea, his "suburban softy." Bea's housewifely urging helps Bech complete his book—a fantasy that proves, like most, hostile to everyday life. Bech is back, with a wistful longing to be (in the language of his determinedly devout wife) saved. Updike is wicked here. In language more refined, less gleefully clever than that used in "Bech: A Book," he traces the decline and self-desecration of a too-artful man who writes to kill. But Updike is no moralizer. Perhaps he will redeem Henry's soul. Perhaps not. It would take another book to decide. I for one would welcome Bech—bless his demon heart!—back yet once more. C.M.

"A man who writes to kill"

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MUSIC How do you solve a problem like Maria?

Above, Maria Callas rages as Medea, after general manager Rudolf Bing fired her from New York City's Metropolitan Opera. Left, a historic snap, aboard Onassis' yacht: Callas, Elsa Maxwell, Giovanni Meneghini, Aristotle Onassis. End of a romance, beginning of a passion.

END OF A FIERY ROMANCE. Maria Callas had two careers. She triumphed in her first: there was no greater singing actress—alone she changed the course of opera repertoire. She was a disaster in her second career, rejected by Onassis, the man she passionately loved. In 1947, when she first came to Italy to seek diva fame and fortune, she wrote, in a letter, "A deeply felt love is worth more than a lousy career that leaves you with nothing more than a name." In 1977, when she died in Paris, age fifty-four, she had left her memories of a devastating love and the surety of being the greatest and most controversial name in contemporary opera.

But before the Onassis conflagration, there had been Giovanni Battista Meneghini, managing Maria's career, deeply loving her, utterly involved in her superstellar existence. When she abandoned him, Meneghini became an ordinary little old man. Here, published at last in America, is *My Wife Maria Callas* (Farrar, Straus and Giroux), the saga of their twelve rapturous, tumultuous years together, years in which Callas became La Superba; the huge instinctual woman became a chic slender enchantress, and the center of her life moved, imperceptible to Meneghini, from music to highlife offstage passion. She grew to detest Meneghini. She became one of the loneliest women in the world. Now, why is Meneghini's contradictory, sometimes petty minded, self-serving memoir valuable? Because it is a twist of the Rashomon eye.

DIVERS DIVAS. To re-create theatrical enchantments remote in time, requires a very special magician. And Lanfranco Rasponi, longtime opera votary, involved as public relations man and writer, makes magic in his compendious *The Last Prima Donnas* (Alfred A. Knopf). In shrewd essays (about singing, voices) and some fifty-six interviews, Rasponi gives us the most vivid and personal history: the glorious golden voice girls, what he has to say about them, what they have to say about themselves, and sometimes (catty-catty?) about one another. Maria Callas gets a solo chapter titled: "The One and Only." And that, dear reader, is the way any diva feels about herself. Some of us have street smarts: Rasponi has diva-smarts.

—LEO LERMAN

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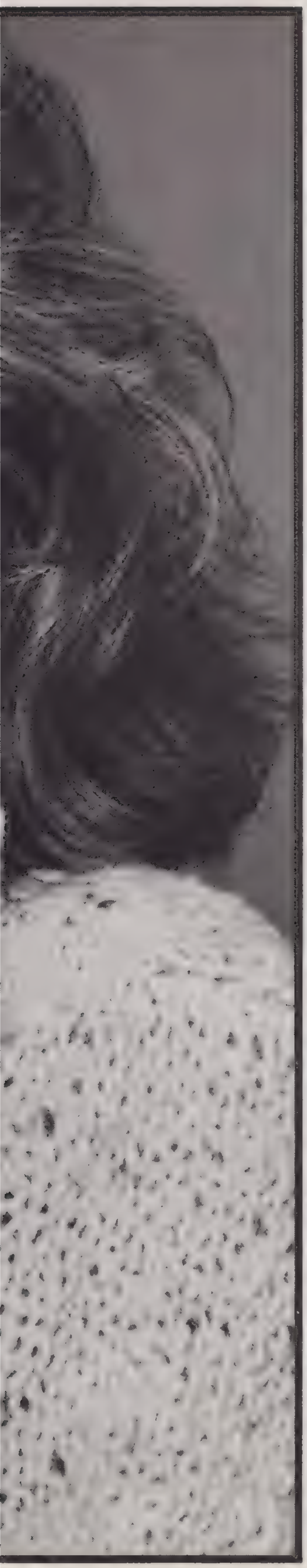

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FOR THE RAGE IN

Rossini

Think of Gioacchino Rossini and you think, naturally enough, of frothy comedies. *The Barber of Seville* may be opera's best-known farce, with *The Italian Girl in Algiers, La Cenerentola,* and *The Turk in Italy* not far behind. The very essence of Rossini's musical style, with its perky orchestration and sweeping motoric climaxes, might seem destined for comedic expression.

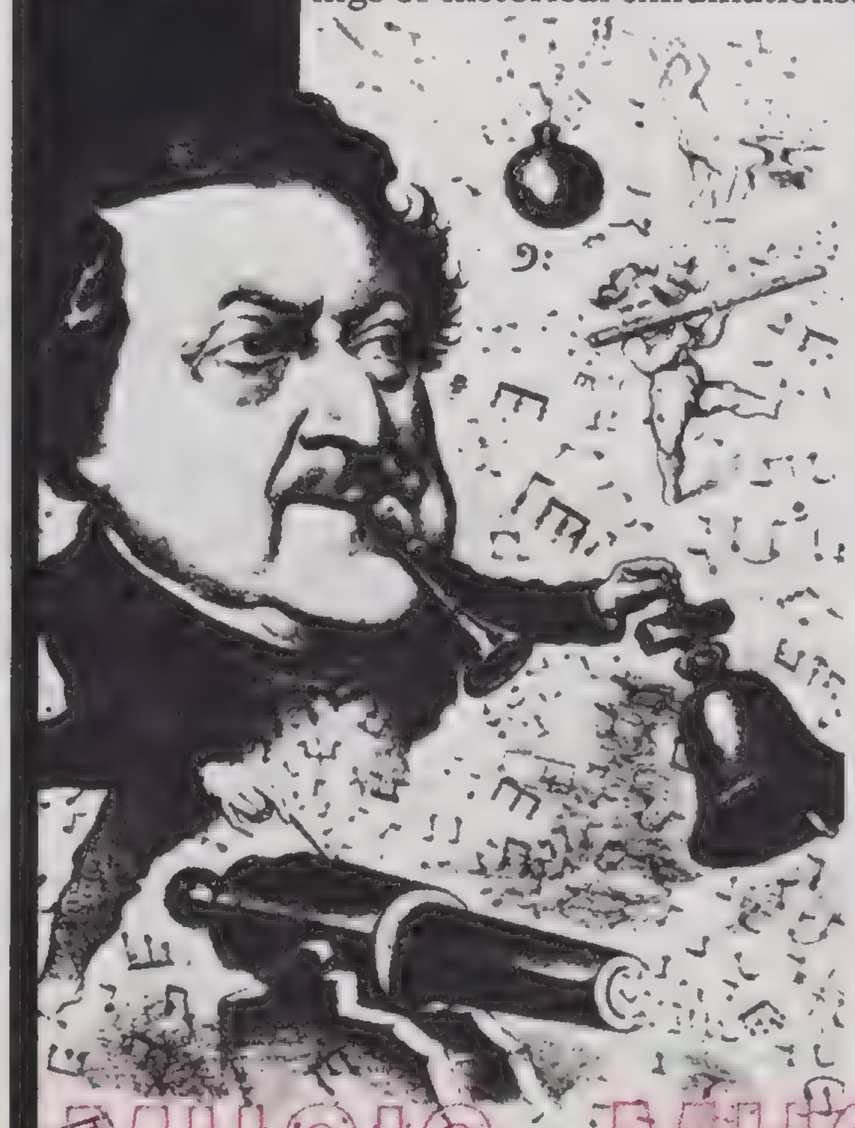
But Rossini, who retired from opera at the height of his success, before he was forty, was better known in his own day for grand, tragic operas, huge frescos that anticipated Meyerbeer and through him, the music dramas of Richard Wagner. Besides the *Barber,* Rossini is best known for the *William Tell* overture, which is in fact the overture for his grandest and most serious opera but is now inextricably linked in the minds of Americans with a masked do-gooder by the name of the Lone Ranger.

Rossini's serious operas may have been overlooked, but they are coming back. This month marks the first of the three concert performances this season in New York City's Carnegie Hall of the serious Rossini, all featuring the mezzo-soprano Marilyn Horne. On November 14, is *La Donna del Lago;* on January 10, *Semiramide;* and on May 22, *Tancredi.*

This constitutes a formidable showcase, but in fact the Rossini revival has been proceeding steadily all over the country and world in recent years. And the revival is being documented by the recording companies, as well. Recent serious Rossini on records include *Otello* (Philips, with Von Stade and Carreras), *Semiramide* (London, with Sutherland and Horne), *The Siege of Corinth* (Angel, with Sills and Verrett), *Tancredi* (Peters, a less starry cast), and *William Tell.* A version of *Moses in Egypt* is due shortly from Philips.

What makes Rossini's serious operas so suddenly appealing? We live in a time of revivals, in which the need for novelty, frustrated by unappealing contemporary work, must be slaked by eccentric stagings or historical exhumations. Unfortunately, a lot of forgotten opera has been forgotten for good reasons. In the case of Rossini's serious scores, the stilted librettos sometimes do pose problems. But Rossini's music is so often heartfelt and inspiring, with ample opportunities for vocal display for singers like Miss Horne, that opera companies and audiences both have found it well-nigh irresistible.

—DAVID SARGENT



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Rossini rampant: seventy-fifth birthday caricature, 1867 drawing by Mailly

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PEOPLE ARE TALKING ABOUT...

TV TV

Translating the Civil War to the TV screen:

The Blue and The Gray

In the parlor of a brick house in a Virginia hamlet named Appomattox Courthouse, it came to an end on April 9, 1865. General Robert E. Lee surrendered the Army of Northern Virginia to General Ulysses S. Grant who was a little embarrassed, as he himself later said, by his muddy trousers and rumpled tunic. Older by fifteen years, Lee was immaculately groomed and carried an ornate sword. General Grant felt no wish to humiliate the Virginian and was not jubiliant. "I felt like anything rather than rejoicing at the downfall of a foe who had fought so long and valiantly, and had suffered so much for a cause, though that cause was, I believe, one of the worst for which a people ever fought," Grant later wrote.

The remarkable meeting at Appomattox Courthouse, and the surrender, is a vignette in the ambitious eight-hour CBS television movie, *The Blue and The Gray,* which covers the years from John Brown's trial and hanging in 1859 until just past the murder of Abraham Lincoln in 1865. CBS says the mini-series is based on the posthumously published book by the noted Civil War historian Bruce Catton, *Reflections on the Civil War,* and that both Mr. Catton and the editor on that last book, John Leekley, prepared the series' *original* story. Nearly eight hundred scenes filmed on 102 different sets used forty-five hundred extras and hundreds of horses. There are 175 speaking roles.

It gives me no pleasure at all to say that *The Blue and The Gray,* the most ambitious television project the network has ever undertaken, would have been better if the film had been made much leaner and smaller and that a good ton of mush could have been cut. The mush means all the meaningless romances, the endless kissings, the anguished mothers, the plucky girls with their contrived Southern accents, and, most of all, the psychic premonitions of one Jonas Steele, Lincoln's personal bodyguard, played by Stacy Keach.

But, nevertheless, the acting is sometimes very good indeed, especially Sterling Hayden as the fierce abolitionist John Brown. The cinematography is often awesome: the first battle of Bull Run, the scene during the Wilderness Campaign where a gravely wounded soldier cannot move from the flames eating the trees and brush around him, and the Confederate troops surrounding General Lee as he rode back to his own lines after Appomattox. "Are we surrendered, are we surrendered?" the soldiers asked. Lee could hardly speak. Sometimes it is only the faces of the men in both armies that are most moving and dreadful to see.

There is a nice story line: a young Virginian artist, devoted to the rebel cause, goes north to work for his uncle's newspaper in Gettysburg, Pennsylvania. Just before the Civil War begins, he meets President-elect Lincoln who advises him to sketch the conflict, to be a correspondent. Asked what he thinks of the impending war, the young man replies that it will be the "biggest thing that's going to happen to my *generation.*" You would think that the people who were so careful about costumes in *The Blue and The Gray* (their replacement value is reportedly twenty million dollars) would have watched the language in Ian McLellan Hunter's script.

The artist, John Geyser, is played with admirable restraint by John Hammond but what is needed is a young Henry Fonda. Gregory Peck is Abraham Lincoln and Paul Winfield is the black friend of the artist who is murdered. Geraldine Page may have the best role as a Mrs. Lovelace, an astonishing woman surviving the siege of Vicksburg, still proud, slightly demented, and very chatty. —GLORIA EMERSON

Where to eat now: Pearl's

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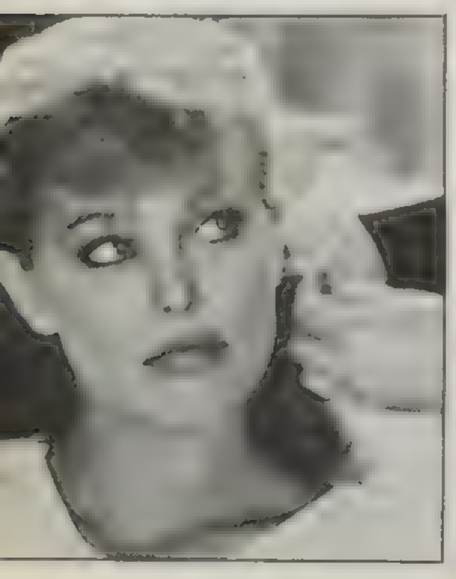
radiant looks...

The growing appeal of natural makeup colors...plus this year's "Face of the '80s" winner: healthy, vital, strong

COVER LOOK

Left and on this month's cover: model/actress Isabella Rossellini—a modern beauty—wearing makeup with one of this season's most "modern" directions—toward natural, almost neutral tones—not quite bare, but simply very fresh. Here, from Max Factor: Burgundy Satin Liner, Eye Designs Soft Neutral shadow, Colorfast Peach of a Pearl cheek color and Pearl of a Pink lip glosser. Also to note: the hair . . . a new look for Isabella (for all the ways her cut works, and more on Isabella, see pages 158, 318-333). . . . With natural colors in makeup, a similar direction in skin care—for products that are free of excess. One of the newest: Max Factor's Living Proof Skin Care system. . . . Shirt, Evan-Picone. Hair, Suga of Suga Salon. Photograph by Avedon.

A look at the face—and body—of the '80s



Last year, the Ford Model Agency's "Face of the '80s" competition, held in Monte Carlo, brought us Anette Stai, who in a remarkably short time became a familiar face in Vogue. This year's winner, Renee Simonsen (left)—a beauty in the same healthy mold, may be bound for an equally rosy future . . .

***Below,* Renee (second from the left), and some of the finalists. The girls—front row: Angela Otte, Germany; Renee; Betty Prado, Brazil; and Sherri Kunnick, U.S.A.; second row: Laurence Roesch, France; Patricia Van Rijckeghem, Belgium—project a refreshing vitality, intelligence, firm bodies . . . the direction of '80s beauty.**

The look of the '80s? Renee Simonsen, a glowingly beautiful seventeen-year-old from Denmark has got it. This year's dark-blond winner of the same international modeling competition that last year catapulted Norway's Anette Stai (above, left, with Renee) into the modeling forefront is one of a new breed: strong-looking and healthy, she's muscular rather than fragile, athletic rather than languid. And, she's got a real figure (right, at 5'9", 126 lbs.): the fitness of a natural athlete.

For Renee, though, the qualities that tipped the scales in her favor were "her enthusiasm and natural beauty." "She has a star's personality and all the vitality of a healthy girl," said judge and sponsor Eileen Ford. "It feels good just to be around her." Renee doesn't want to be just a pretty face—she's thinking about acting, looking ahead. . . .

Photo, *top right*: PETER CARRETTE. Others: KEN PROBST. Hair, Susana Perks, Nardi's, NY; makeup, Mark Lindsey

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So, you want to start a business! The forces behind the fantasy . . . and the reality

BY PATRICIA O'TOOLE

Go to a luncheon meeting of almost any women's group these days and you're bound to bump into at least one woman who has just started her own business. They are everywhere, these new entrepreneurs, if perhaps too abashed to describe themselves with a word that has echoes of Morgans and Vanderbilts. More than two million American women run their own businesses, according to the latest figures from the Internal Revenue Service and the U.S. Department of Labor. According to one estimate, women own one of every four small businesses in the country—living out their dreams by opening restaurants, starting art galleries, and offering their services as consultants on everything from market research to office automation.

In the last decade, while all eyes watched the explosion in the number of women who went to work outside the home—up 31 percent between 1972 and 1979—we overlooked this even bigger explosion: The number of women who decided to work for themselves rose by 43 percent. And self-employed women were increasing their ranks five times faster than self-employed men.

The numbers are all the more remarkable in view of the national fascination with things corporate. Making it to the top, surviving office politics, dressing for success—all have more to do with life in big bureaucracies than in businesses with a handful of employees. Behind the public expressions of yearning for a corner office on Mahogany Row there seems to be private disenchantment with the Big in Big Business and a hunch that small, as economist E. F. Schumacher said, is beautiful.

In a sense, the female fantasy of owning a business of one's own is the contemporary version of *A Room of One's Own*, Virginia Woolf's argument that a woman writer needs an independent income in order to have a place to work and the freedom to concentrate on the work she loves doing. It is independence the new entrepreneurs are after. In record numbers, they are deciding they don't want to be economically dependent on large corporations any more than they want to be economically beholden to men. Corporate America's massive layoffs of the last two years have shattered old notions of job security and upward mobility in big companies. "The people who come to my small-business seminars feel trapped by circumstances beyond their control," says Irene Smith, a Manhattan entrepreneur and author of *Diary of a Small Business* (Scribner's). "Owning your own business is a definite step toward control over your own destiny."

Equally important, many women—managers especially—are finding that the sense of fulfillment they expected to get from working can be hard to come by in large organizations. "People in small businesses have a degree of control that most corporate managers don't have," says George Gendron, an editor of *Inc.* magazine, which covers the world of small business. "In a small company, an individual can make a difference and have an impact. That tends to be less true in large companies, where the direction, the rules, and the systems were all laid down long ago."

Whatever dreams of control women share with men, women also dream—as Virginia Woolf did—of the freedom to engage themselves in work they love. Locked out of the vast majority of high-paying jobs, they expect their labors to yield personal satisfaction, and they are discovering that such satisfaction is not readily forthcoming when, as Irene Smith observes, "their work revolves around somebody else's ego trip."

Is this longing for personal satisfaction a rerun of the self-actualizing 'sixties, acted out this time around in the office instead of encounter groups? Not quite. The economics of the 'eighties are aiding and abetting the new entrepreneurial fantasies in powerful ways. In this decade, the Bureau of Labor Statistics says, the number of middle management jobs will rise by 19.1 percent; but, owing to the baby boom, the number of thirty-five to forty-four-year-olds—the age group most likely to fill these jobs—will rise by 42 percent. The prolonged era of slow business growth foreseen by many economists will add to the squeeze. With no way to move up, ambitious women—and men—have begun to move out.

In the last decade, the number of women who decided to work for themselves rose 43 percent

Women may have even more economic incentive than men for leaving the corporate world. Feminists have long complained that women earn only fifty-nine cents for each dollar earned by men, but at the top the gap is even wider: the highest-ranking executive women in the country earn only thirty-seven cents compared to every dollar earned by top male executives.

Faced with the earnings gap and the decline in opportunities for moving up in large organizations, many women have recognized that the fears that are supposed to hold them back—fears of success, of failure, and of taking risks—are really the least of their problems. Not that such fears don't exist. They do. No one wants to endure the anguish of starting a business, failing, and hearing the world say, "I told you so." But in YWCA seminars, college-extension classes, and small-business advisory centers across the country, women are discovering ways around their apprehensions. One of the best is to think big but start small, as Donna Hunter of San Francisco did when she started her white-water rafting company a few years ago. A social worker who had rafted on weekends with friends, she began by offering white-water trips for women as a sideline of a friend's travel agency. With each season's success, she has added cruises, sought out new stretches of river, and expanded the kinds of trips she makes available. Irene Smith's business, a center for such business services as printing, typing, and photocopying, sprang from equally modest beginnings: she raised $2500 by selling her homemade bread.

The stunning growth of the service sector of the U.S. economy opens entrepreneurial possibilities astonishing not only in their range but for the fact that so many of them require so little seed money. Many of the Andrew Carnegies of the future will not have to raise millions to build factories, they will be able to make fortunes with the information they have in their heads. Financial planning, systems analysis, an endless array of specialized advice—anyone with the proper expertise needs only a pad of paper and a telephone to set up shop.

For women, the new entrepreneurial opportunities hold special appeal as a way to handle the demands of career and family. Though many a fledgling entrepreneur has wildly underestimated the commitment it takes to succeed in even the simplest one-person business ("The operative principle is that everything costs more and takes longer," sighs a self-employed woman), some sort of part-time independent venture can offer the mother of young children a flexible schedule, money, and the chance to continue her career.

There are catches, of course. Getting in is much easier than getting out, especially when the new venture involves unpaid debts. And Irene Smith, like countless others before her, found that once she started down the entrepreneurial path, she couldn't go back to being someone else's employee—even after her business was destroyed in a fire last spring. Until she has enough money to reopen her business, she is consulting.

Acts of God and the potential for failure notwithstanding, the fantasy of owning a business now exercises an amazingly strong pull. Not only is *Inc.* one of the fastest-growing magazines in the country, it competes with a fistful of other monthlies catering to entrepreneurial dreams. At the McGraw-Hill Bookstore in New York City, which has one of the nation's largest selections of business books, there are no less than a hundred small-business titles—on everything from starting a typing service to running a country inn to the art of bill collecting.

Whatever has gone wrong at the top of the economy, the new entrepreneurial fever shows a marvelous surge of energy and imagination at the bottom. And that, says Fernand Braudel, the eminent French historian, is the way societies in trouble have always put themselves back together again. For once, women are in on the ground floor of a major economic shift. Perhaps as entrepreneurs they will reap the rewards they have not had as employees. ▽

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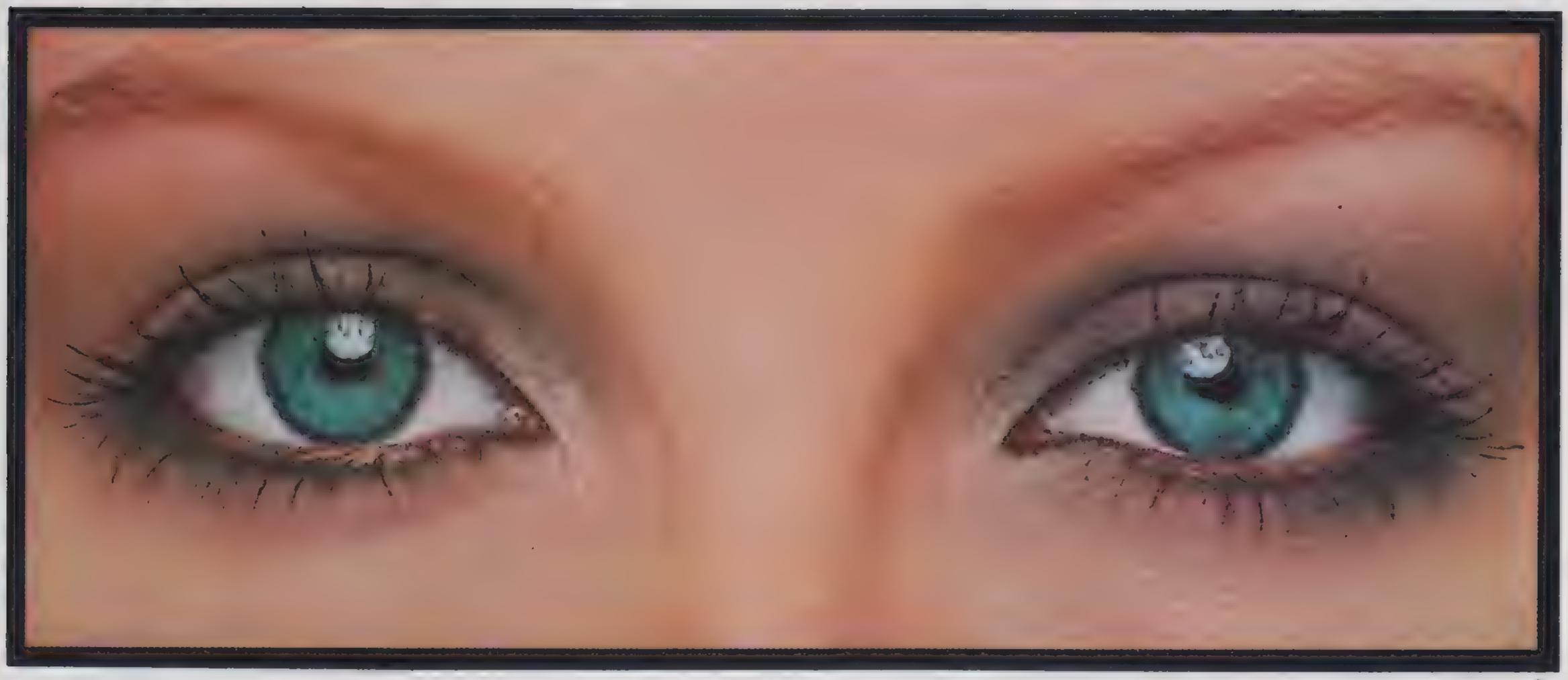

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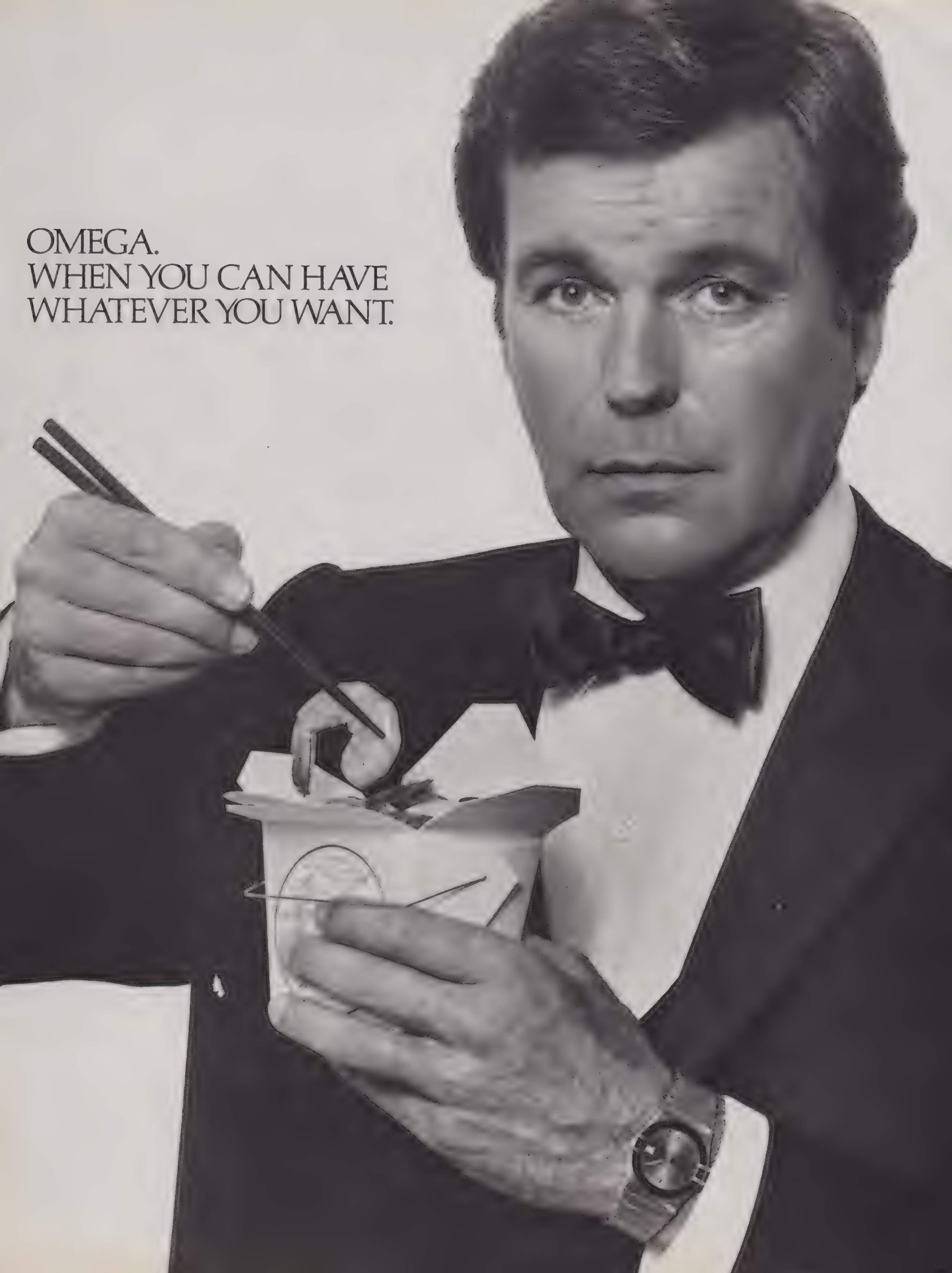

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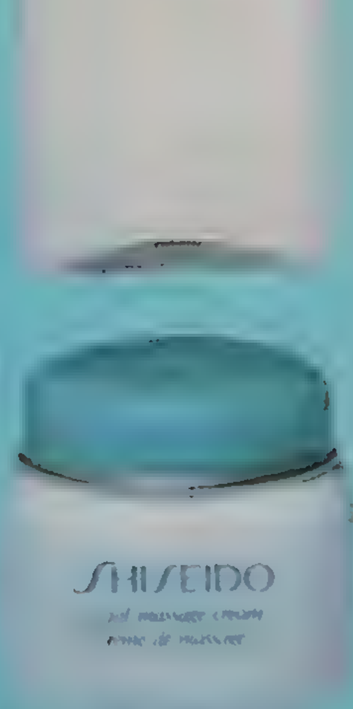

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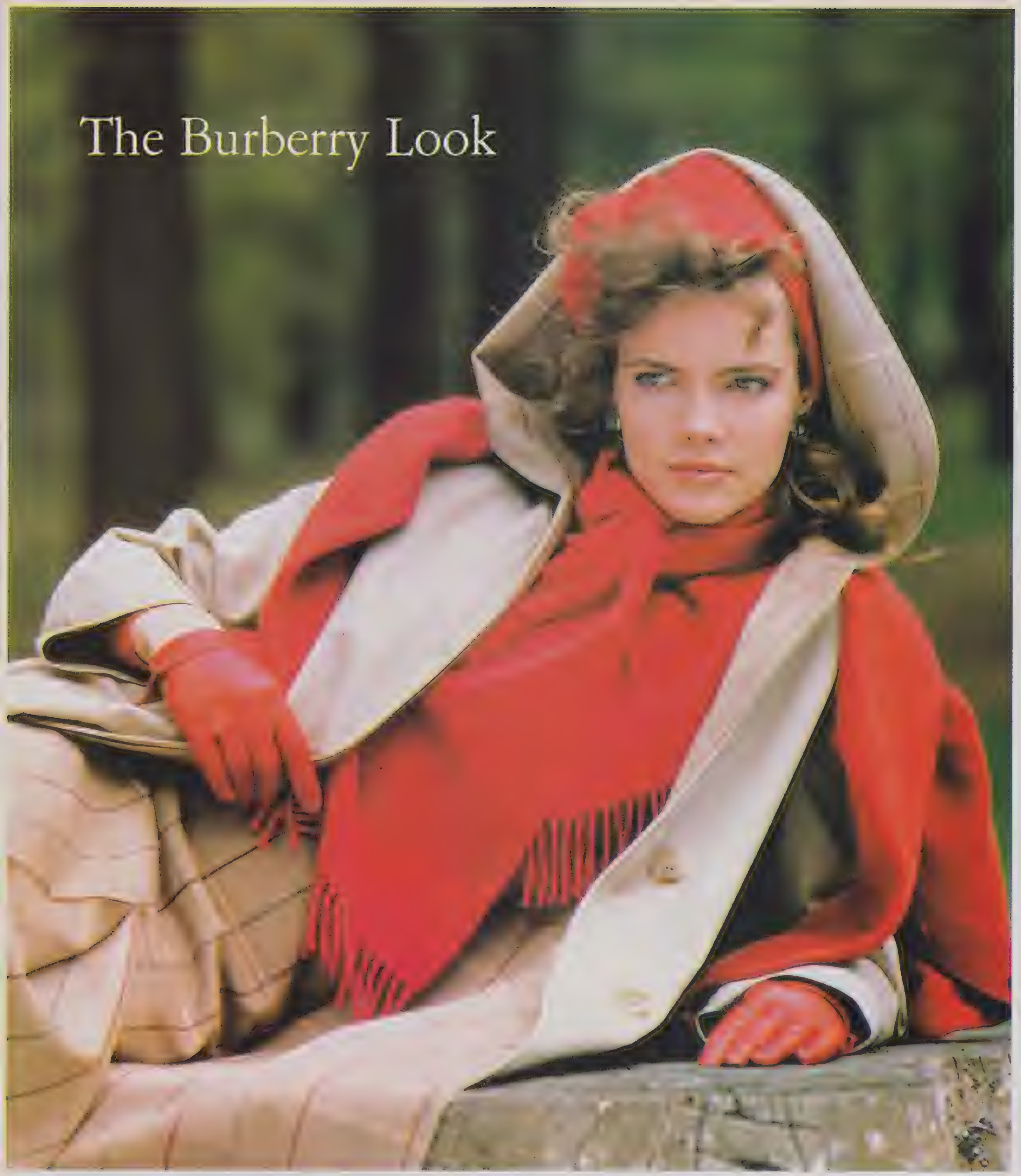

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YOUR LETTERS

(Continued from page 24)

the current trend toward "honesty" at the expense of tact. Too many people are using "honesty" as an excuse for overt rudeness. Besides, if these givers of unsolicited advice truly have such superb taste and judgment, why have they not realized that there is a very thin line between being verbally assertive and being genuinely obnoxious?

Lynn R. Shoen
Las Vegas NV

Shoes don't fit?
Ms. Cunningham's article "Love And Rage" in the July issue is a provocative exploration of the imbalance of power between men and women in intimate relationships which reflect those in the outside world. However, it is incongruous to include such an impressive piece in a magazine that uses explicit scenes of violence to advertise the latest shoe fashions! I realize that Vogue has a well-earned reputation for avant-garde photography, but the presentation of women appearing to inflict injury on other women only undermines the recent progress in female relationships and will certainly do nothing to promote the sale of shoes. Please demonstrate the kind of thoughtfulness in your fashion news that you promote in your articles.

Leslie D. Hecht
Cambridge MA

History repeats
I am totally fascinated by the historical facts of Vogue and . . . the incredible Condé Nast. Because of my interest in art and antiques, I unknowingly purchased a couple of original watercolors by E.M.A. Steinmetz, a former cover illustrator for Vogue (1914).

. . . I must applaud you and the people (past and present) who have made Vogue magazine literally a living legend. I'm sure that if Mr. Nast were alive today, he could not ask for more. In my opinion . . . "You are the best!"

The spirit of Condé Nast is alive, thanks to Caroline Seebohm who, I'm sure, worked hard at putting together *The Man Who Was Vogue* (May, 1982).

Debbie A. Kirkland
Dallas TX

Non-reviewer's view
Regarding June 1982, Vogue . . . Did Molly Haskell *actually* see "Annie"? I think not. Her "cranky" review caused a reaction similar to one I feel whenever I get my electric bill. Did the meter reader *actually* read my meter?

I am just stunned at the talents of all the players in this film. Even each "bit" player was a well-seasoned professional. The dancing was excellent, and the pacing (of these scenes) never flagged for a moment. As for Finney, he was certainly good, but never "enchanting." . . .

Marian Z. DiNatale
Staten Island NY

Maternity modes
I've enjoyed both the fashion features and the life-style articles in your magazine for several years now. At the moment, however, I buy Vogue only for the latter. Since I am expecting my first child in January, I find it difficult to summon interest in four-inch heels and long, lean silhouettes for fall. I would guess that a large proportion of your readers are also having children now or are close to someone who is. So why don't you devote a couple of pages per issue to maternity fashion? After all, when a woman becomes pregnant, she doesn't lose all interest in looking stylish; if anything, she'd like to make a greater effort to look her best. Vogue could certainly help dispel the dowdy image that maternity clothes (and by association, pregnant women) currently suffer.

Laura L. Grafton
Spring Lake MI

Dancing in the dark?
I was aghast at reading the critical column of David Sargent in July's issue. . . . The tango did not arise of the "bordellos" of Buenos Aires although it undoubtedly had an audience there. As a matter of fact, the original tango *did not include women at all,* and it was danced strictly among men. What did happen was that the tango influenced the lower and immigrant classes of Buenos Aires first—it is a highly cross cultural musical form—and only later, after Paris, did it find acceptance in the Argentine salons. . . .

I fail to see how anyone can hear a serious tango piece and group it with the Salsa. The closest musical genre to the tango is none other than jazz, with which it shares more than its African past. The tango is very serious indeed, and way before Placido Domingo was born, great classical music interpreters were "experimenting" with the subtleness of the music. Erotic, yes; romantic, of course; but also existentialistic and sad like the blues, and always serious, above all else: *serious.* Anyone who saw the movie *The Last Tango in Paris,* where Bertolucci with the help of the Argentinian Gato Barbieri turned a tango into film, cannot but be impressed with the tango as a serious theme and as a sophisticated musical enterprise. (I am Argentinian born and have one of the best collections of tangos in the U.S.)

Richard M. Low, M.D.
Santa Barbara CA

Author's reply: *I am sorry Dr. Low was "aghast," but even he concedes that the origins of the tango are complex and that it made an early, significant impact in a rather seedy circumstance. Of course, the tango is "serious," but it also is a form of popular music. Does he suggest great popular art cannot be serious?*

Put to pasture
As a horticulturist with botanical training, I was disturbed by an error in the July issue in a paragraph entitled "Is Alfalfa an Antidote?" Your author states that alfalfa is a grass, and "grass pollens are known to induce or aggravate allergy symptoms." No! Alfalfa (Medicago Sativa) is not a grass, but a member of the legume family. It is not wind-pollinated, but depends on insect pollinators—so allergy sufferers need not fear alfalfa pollen. Your writer, Melva Weber, may have been confused by the fact that alfalfa is often grown for hay—but certainly not all hay plants are grasses. . . .

Margot Caplan
Simpsonville MD

Editor's reply: *According to Irwin J. Polk, M.D., senior scientist, American Medical Association Division of Drugs, who was the original source for Ms. Weber's informatio.1, though Medicago Sativa is a legume, there is a second type of alfalfa, Phleum Pratense, that is a grass. Because health foods are outside FDA regulation, the Association cannot be sure which type is in the alfalfa pills; both cause the toxic reactions described, and there is no evidence that either is of any use medicinally.* ▽

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Q I've heard that using scrubs is a good way to exfoliate skin. How do scrubs differ from other methods? The pros and cons?

A We took your question—a very controversial one among dermatologists—to two doctors. Norman Orentreich, M.D., clinical associate professor, dermatology, NYU Medical School, a proponent of exfoliation, says of scrubs: "They're good because they include both a mild soap or detergent cleanser and a mechanical exfoliative—usually grains or other particles. Scrubs are especially good for skin with large pores because the particles can easily and gently clean them out. The only problem: scrubs, like 'chemical' exfoliatives such as astringents, tend to remove all layers of skin indiscriminately.

"For that reason, I often recommend exfoliation through epidermabrasion instead—especially for people with sensitive or 'older' skin—that is, using a washcloth, loofah, or Buf-Puf, which smooths skin's surface. While it's difficult to control the strength of astringents or scrubs, epidermabrasion can be controlled by how hard you press."

Ronald Sherman, M.D., senior clinical instructor in dermatology at Mount Sinai Medical School, takes a different view; he does not approve of *any* artificial exfoliatives, and says, "Nature takes care of skin exfoliation by itself and needs no outside help. Exfoliatives can irritate skin, turning it pink and slightly swollen, giving only the illusion of healthy skin."

Dr. Sherman takes the view that it's physically impossible for the grains to "get into pores and clean them out," because even the finest particles are larger than most pores. His advice: "Use soap and water, and old skin cells that are exfoliating naturally will be washed off."

Our advice: use common sense. Some oily skins benefit from *mild* exfoliation, especially in warm climates, and only on particularly rough or oily spots, such as nose and chin. Both liquid and "mechanical" exfoliatives probably should not be used more often than once or twice a week, and never on acne flare-ups, as too much scrubbing can exacerbate the problem. Dry or sensitive skins probably never need exfoliation. But check with your dermatologist first.

Q I love the feel of powder blush but it often streaks when I put it on. What causes streaking? What can I do to avoid it?

A Streaking is usually caused by improper application—placing it on an un-primed skin surface or by using the wrong kind of brush. "Powder blush looks infinitely better and smoother when applied over foundation which 'catches' and holds the powder grains more evenly than does bare skin," says Trish McEvoy, makeup and skin-care specialist. "Using a soft, supple brush made of squirrel or pony hair also helps because it picks up a light, even quantity of powder making the application consistent. Stiff hairs attract too much powder and release it unevenly."

McEvoy says that for the initial application, you should use a large professional makeup brush which offers built-in control—a larger handle and greater brush-surface area. "Little touch-up brushes, like those found in makeup compacts, can be abrasive, even cause skin irritation when used on an everyday basis."

McEvoy's "instant" remedy for streaky blush: dab on pressed powder; reapply blush.

Q I have to wash my fine hair with detergent shampoo frequently to keep it from looking flat, alternate with a conditioning shampoo to keep it from looking dull. But either way, my hair ends up too dry or droopy. What can I do?

A Nearly 40 percent of all women share your problem, say Redken hair experts, who have been working on the solution for the past six years. "We call it the 'shampoo-switch cycle' because you use one shampoo to combat oiliness but it leaves your hair too dry, dull, and flyaway," says Diana Howard, Ph.D., manager of research education. "You switch to a moisturizing or conditioning shampoo which leaves a build-up on your hair, making it flat. So you switch again, but are really caught in a no-win situation."

The problem, says Dr. Howard, occurs because though the scalp is oily (fine hairs have narrower shafts, more oil glands per inch), fine hair is actually dry by nature; it contains a greater percentage of cuticle (which does not absorb water) than does coarse hair, which has more cortex and retains water more easily. In fact, up to 40 percent of a fine hair's diameter may be cuticle—making it almost impossible for fine hair to have body!

One way to end the "shampoo-switch cycle" is with a new hair-care system—the result of Redken's years of research—called Glypro-L, which cleans hair but also helps to enhance body and keep hair manageable without coating or weighing it down. (It's available at hair salons.) ▽

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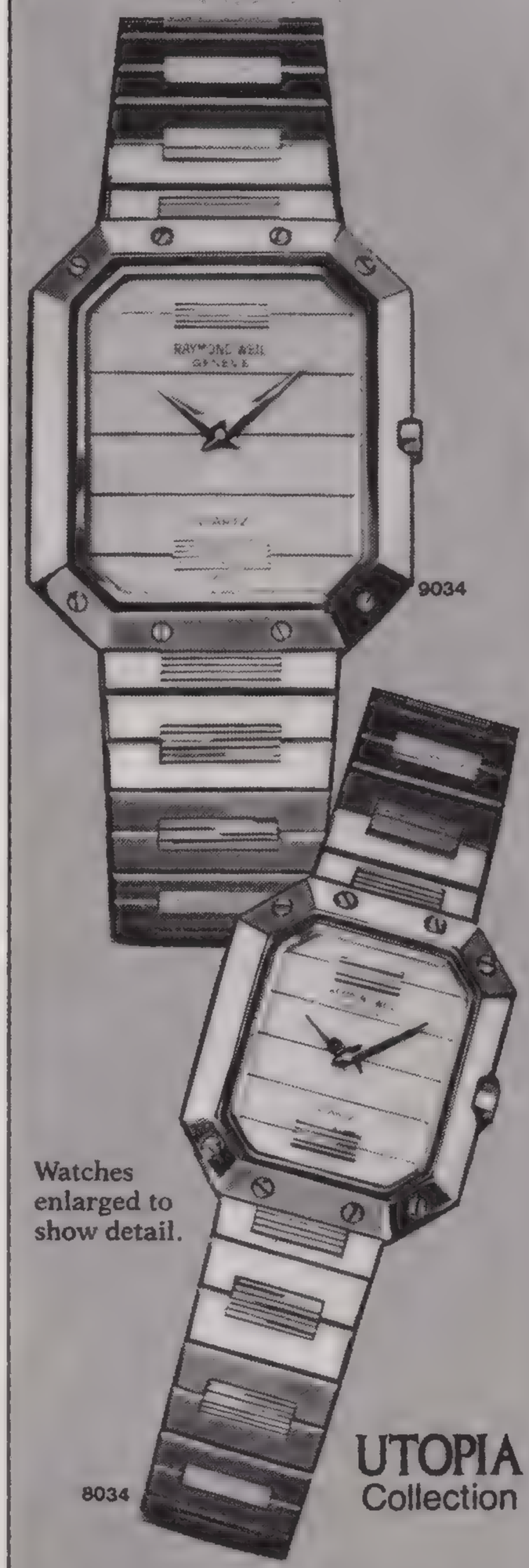

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BEAUTY NOW

refreshers

Cold-weather cures for dry skin... winter nails... fresh indoor air

Cold winds outside, dry heat inside damage skin almost as much as summer sun. Quick cures from facial pro Susan Tarjan: Change from drying soap to creamy, water-based cleanser; take fast lukewarm showers, not long, hot, dehydrating baths; for maximum results, apply moisturizers while skin is wet. More moisturizing: For "mature" skin Germaine Monteil's Revivance cream . . . when you must bathe—Formula 405 bath oil.

Sensitive-skin alert: extreme temperature changes affect skin's appearance

Fingernail tips

"Survival training" for nails in winter from expert Jessica Vartoughian: moisturize with cuticle cream and soak bare nails in a warm vegetable-oil bath every two weeks; cut down on drying remover by touching-up chips to make polish last at least ten days. Other "at-home" helpers: Pupa's mini manicure set; Cover Girl's Gloss Boss—a three-way buffer.

New skin-care trend for men: after-shaves with soothing agents--from Oscar de la Renta Pour Lui, new Lotion Vitale; from Puig, one that's astringent-based with the Quorum scent.

FRAGRANCE NOW

"It's possible to be unfaithful to a man, but always faithful to a perfume," says Louis Féraud about his new fragrance, Fantasque . . . Says Jean-Charles de Castelbajac about his new perfume, Premiere: "It has a fresh, young, amusing attitude."

OUTSIDE INSIDE How to improve a stuffy indoor environment: Use a humidifier in the bedroom; crack windows for air; dot perfume on cold lightbulbs (scent spreads when light goes on); place around the house scented soaps, candles, sachets or the Shaker box of "Apples 'n Spice" potpourri *(above)* from Prestige Place's Museum of American Folk Art collection.

Top photo JIM VARRIALE, *above right* DOUG HOPKINS

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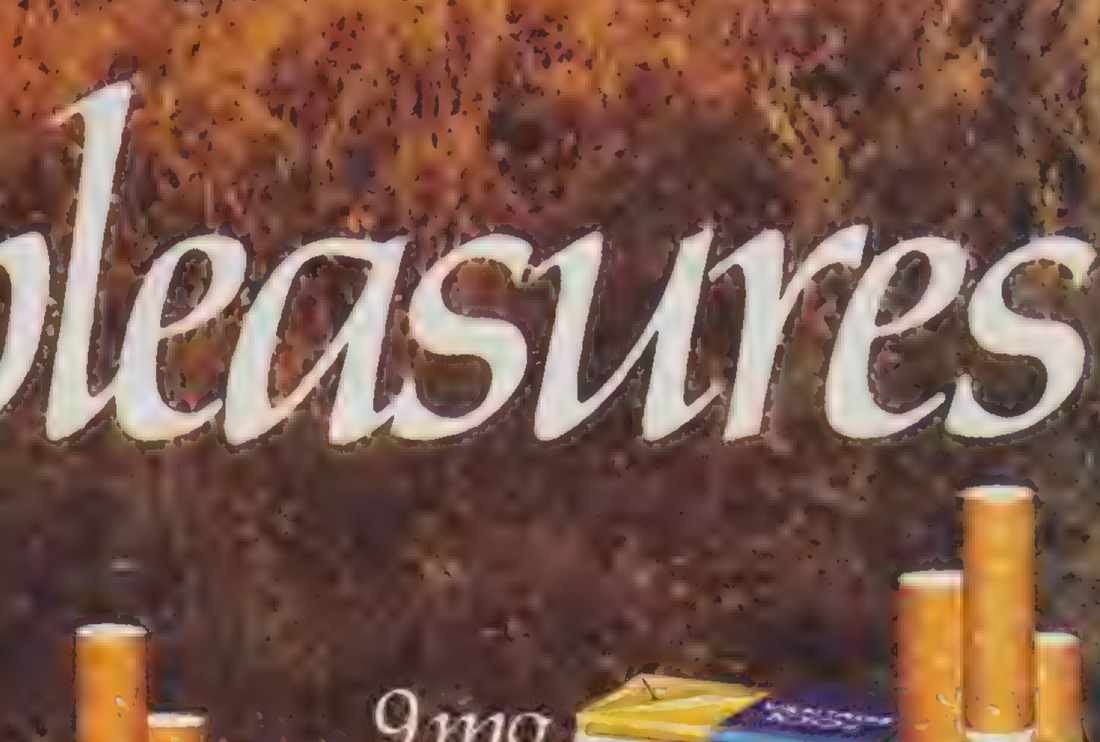

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The artist has not only depicted the variety of shades and tones of the butterflies—using 16 different colors—but has captured the atmosphere of the American meadowland as well. The height of the vase (11¼") provides ample room for this superb depiction. And, to add the final touch of refinement, the vase will be *hand-decorated* with a band of *pure 24kt gold* surrounding the crown and the base.

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Mind Health

Fantasy: the sexual enhancer... religions: why people convert ...the cost of being passive...

By Carol Tavris, Ph.D.

HEALTHY EROTICA: FANTASIZE

Fantasies are the temporary escape clauses in our life sentences. Sexual daydreams can be undress rehearsals for things we would like to try but haven't had the chance (or nerve), and they offer pleasure without the scratchy details of real life.

Although Freud thought that happy people never have fantasies—that only neurotics do—many studies now prove him wrong. The ability to daydream is strongly associated with the ability to spin erotic fantasies, and both seem related to the ability to become sexually aroused and orgasmic. Most women who fantasize are not compensating, as Freud thought, for some psychological lack; they are using fantasy as a sexual skill, to prolong arousal and possibly to block distracting thoughts (such as "was that noise a burglar in the hall or the dishwasher?").

Patricia Schreiner-Engel, Ph.D., assistant director of the Human Sexuality Program at the Mount Sinai School of Medicine in New York City, has observed in her practice that many women (and men) with sexual dysfunctions are impaired in their ability to fantasize—even in their ability to visualize familiar settings.

"They never daydream," she says. "They can't even imagine what their bedrooms look like, much less fantasize an entire story going on there." One of her studies suggested a direct relationship between a woman's ability to generate a sexual fantasy and her ability to become sexually aroused (as measured by her degree of vaginal vasocongestion).

It follows that if women could learn to improve their mental sex lives, they might become more readily arousable. Dr. Schreiner-Engel gives her clients lessons and homework in visualization: first, they learn to imagine and describe a familiar nonsexual scene, such as their living rooms; then they practice visualizing their bedrooms, partners, scenes from a novel or movie. Slowly, they learn to sustain an entire story in their heads—imagining a story is important, says Dr. Schreiner-Engel, because an image may turn a woman on but the *story* is what keeps her on. (For this reason, she does not recommend Nancy Friday-type sexual fantasy books for novices; the images are too varied and brief. When asked to recommend a book, Dr. Schreiner-Engel mentioned that Victorian erotica has been popular with her patients, but she emphasized that "It doesn't matter what the literature is, as long as it turns you on.")

Now, class: See the handsome man on the street. Imagine him in your mind's eye. Imagine going home with him. What does his kitchen look like? What does his bedroom look like? What does his body look like? Pause now to enjoy a brief daydream. . . .

BEING A "BAD" PATIENT MAY BE GOOD FOR YOUR HEALTH

Warning: Being a "good patient" when you are hospitalized can be bad for your health. Good patients are passive, compliant, and do what the doctor orders—but, it now turns out, at considerable psychological cost.

The mere fact of being in a hospital for any length of time subjects patients to an inevitable loss of control over virtually every aspect of their daily lives. Some patients respond by overreacting to restore their lost freedom—demanding to do as much for themselves as possible, questioning and arguing with nurses and doctors; but eventually, most float into a passive state of helplessness and lethargy. Now, four psychologists have found that this passivity produces a sharp drop in mental acuity, reduced motivation, and depression—a result of being in a hospital, not of being ill.

At the Veterans Administration Medical Center in Northport, New York, researchers Charles S. Raps, Ph.D., and his colleagues tested forty-eight men hospitalized with prolonged but not life-threatening illnesses. The gloomy results: the longer they stayed in the hospital, the worse they did on problem-solving tasks and the more depressed and helpless they felt. Even as the men's physical condition improved, their mental condition deteriorated.

I think it is significant that all of the men in this study behaved so dutifully and fell so readily into the "good patient" role, a role usually assumed to be played by women. This powerful study shows that the role of patient is gender-blind. The researchers suggest that "bad patients," who are angry, critical, demanding, and a nuisance to hospital staff, may, ironically, be speeding themselves to recovery. But it's not easy for anyone to confront the institution of the hospital, much less rebel against it, even when it's for our own mental and physical health.

RELIGIOUS CONVERSION: WHAT PEOPLE SEEK IN A NEW FAITH

What makes people convert to a new faith—either a traditional Western religion such as Roman Catholicism, or a newer one such as Hare Krishna? Psychologist Chana Ullman, Ph.D., now at the Boston University Medical Center, interviewed forty converts to Orthodox Judaism, the Catholic Church, Bahaism, and Hare Krishna, and compared them to thirty religiously affiliated Jews and Catholics who were not converts. She found among the converts considerable emotional turmoil during their pre-conversion years, this especially among converts to Krishna and Bahaism: troublesome relationships with their fathers and traumas at home (such as witnessing the suicide of a parent). Ullman also found, unexpectedly, that the converts were no more dogmatic than nonconverts about their beliefs (except for the devotees of Krishna, who were more rigid than any of the others). Nor had the converts been on a quest for intellectual answers to spiritual dilemmas—only three converts could describe how their new beliefs had resolved their spiritual doubts. Converts look to their new religions, Ullman believes, less for spiritual matters than for corporeal ones—a loving parent ("I knew He [Christ] would take care of me"), a warm community, and, for two Krishna followers, food that is "out of sight."

HISTORY OF WOMEN'S BODIES

It is easy enough for twentieth-century women to ponder psychological intricacies between men and women, and to wonder why ideas about equality took so long to emerge. In "A History of Women's Bodies" (Basic Books), social historian Edward Shorter, Ph.D., answers that women were stymied by horrifying physical inequalities in relation to men. Until about 1900, he writes, women were "sexually cowed and emotionally brutalized by men"; women suffered many more infections and diseases than men; childbirth was nearly continual and dangerous, and abortion as dangerous as childbirth. This stunning book will make you feel women's progress in controlling our health, our bodies, and our futures.

THE POWER OF GROUP THINKING

Here's the paradox: Almost all women know that women as a sex are discriminated against, but few admit that discrimination has happened to *them.* And though two-thirds of American women now identify themselves as members of a group (compared with one-third about ten years ago), they tend to favor individual rather than group action to end discrimination. For these and other reasons, says Patricia Gurin, Ph.D., a social psychologist at the University of Michigan, women are keeping themselves from achieving the full power of their numbers.

Women aren't taking group action because: (1) they aren't sufficiently aroused by sexual inequities; (2) they're not discontented enough with their lack of political clout; (3) they're not banding together. One reason women are slow to ire: "Women are, after all, the mothers, wives, lovers, sisters, and daughters of men," making an adversary position both emotionally and practically difficult, says Dr. Gurin. As Lysistrata and her sisters knew.

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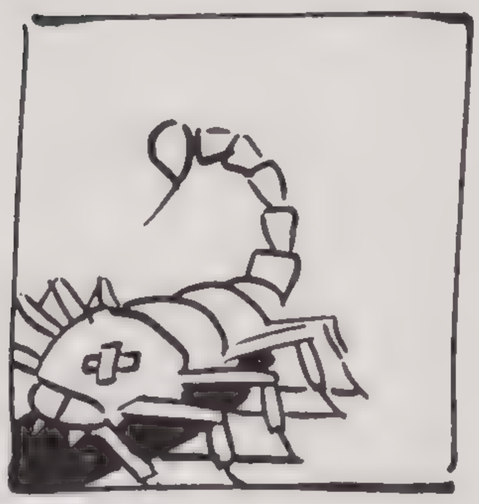
Horoscope

By Maria Elise Crummere **November**



GUY BILLOUT

Your Scorpio profile: Scorpios are power lovers. Every aspect of the Scorpion's life—love, career, friendship—is marked by an all-consuming intensity. The secret to their outstanding success is magnetism—backed by determination, pride, and energy. They are capable of enduring friendships, but also of unharnessed wrath; better not incur their anger!

Scorpio OCTOBER 24–NOVEMBER 22

Get ready for a fabulous month! With lovely Venus transiting your sign, the time until the 19th will be both significant and lucky. New projects will be in the offing until the 21st with Mercury present; now you can write your own ticket to success. This is the moment to put your special talents into a new area. Luck and love swing your way with the new moon on the 15th; pay attention to these enticing offers. If you focus on finances on the 22nd, unresolved problems will all work out. An interesting stranger brings you unexpected joy on the 24th.

Sagittarius
NOVEMBER 23–DECEMBER 21

With Venus and Mercury gathering power together in Scorpio, your ruler, Jupiter, is surrounded by love and positive feelings! Your high aspirations receive a satisfying boost on the 14th and 15th. Expect good news relating to your career: this may either affect you immediately or be a promise of future bonuses. An offer on the 18th has you jumping for joy. Set aside the 20th and 21st to spend some quiet time with a close and loving friend.

Capricorn
DECEMBER 22–JANUARY 19

All those winning planets in Scorpio mean good news for Capricorns this month, too. You will have so many successes that it will be hard to sort them all out. Make the best of all the luck flowing your way from the 10th to the 18th. The 18th is the day to accept offers and confirm creative contracts. The proposal you receive on the 21st should be weighed with foresight and vision: The timing is in your favor right now so don't be afraid to take the plunge!

Aquarius
JANUARY 20–FEBRUARY 18

Your daring nature is challenged this month with your ruler, Uranus, in adventurous Sagittarius. Everything starts with a bang on the 5th. A new career, a much-deserved raise, and a promotion could all be on the way. Your compatibility is at its peak on the 10th: Use it wisely. Plan your big advance to coincide with the new moon on the 15th. This is the day to get the support you will need from others. On the 24th, you will hear those sweet words you've been waiting for.

Pisces
FEBRUARY 19–MARCH 20

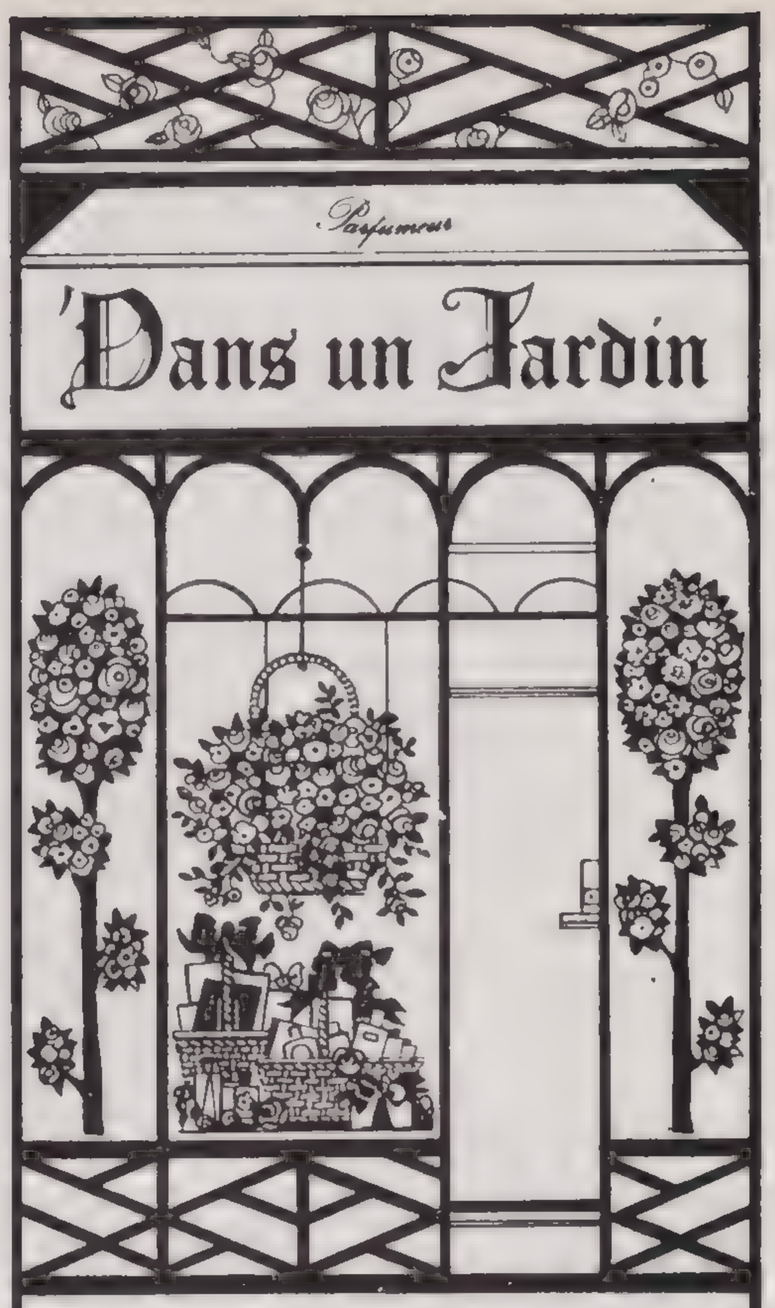
This is a good time for water signs—Pisceans are really in luck! Mercury, the messenger, brings you joyous news, Venus leads you to love, and protective Jupiter watches over all. This is the time to flourish! Send out some messages of your own on the 15th and 18th; make those new contacts. This month the planets line up for you in a very unusual and profitable way. Don't hesitate to be strong, move forward, and make it all work!

Aries
MARCH 21–APRIL 19

A sudden change for you this month as your ruler, Mars, enters conservative Capricorn. Unfinished business remains unfinished. Get involved in some new business on the 4th: the day to sign on the dotted line—or at least to get the ball rolling. A new friend is important to you on the 5th. Complete decisions on the 9th and 10th. Watch the results start to roll in on the 26th, and relax on the 30th when future prosperity will be assured.

Taurus
APRIL 20–MAY 20

The first eighteen days of this month will be a whirlwind for you. Eager co-workers make snap decisions that affect you on the 18th. Expect those long-awaited positive responses on the 13th. The new moon on the 15th brings you a powerful new associate. This should be an almost perfect day—and the future depends on how you handle it. The way will be clear to you on the 18th. Review your success on the 26th. Look for love on this day too! *(Continued on page 156)*



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HOROSCOPE

(Continued from page 155)

Gemini

MAY 21–JUNE 21

When your ruler, Mercury, enters Scorpio on the 3rd, it heralds a period of demands which last until the 21st. Research that new topic of interest on the 6th. On the 13th, make the final arrangements to put your plans into action. The 15th to the 21st is a crucial and fruitful time; expand your field and look for better possibilities. Proposals should come your way in the last five days of the month—ideally on the 26th.

Cancer

JUNE 22–JULY 22

A strong and productive month for you! From the full moon on the 1st your powers are in top form. You are confident and lucky from the very beginning. Lay your plans on the 5th and get ready for action. Press forward on the 9th; by the 10th, the acceptance you seek will be yours. On the 15th with the new moon, try a new medium or location and take some real risks! Someone may reappear from the past. It may turn out to be an old love—now ready to lead you to new happiness.

Leo

JULY 23–AUGUST 22

Those born under fire signs—like you—should lie low for the first half of the month while water and earth signs have their heyday. You will benefit after the new moon on the 15th—if you've laid careful plans in the first two weeks. Put your plans into action at either 7:00 A.M. or 7:00 P.M. on the 16th. If your mood is romantic, the 19th is right for a new love interest. Looking for a bright future? Begin on the 21st. Relocation is a possibility on the 26th.

Virgo

AUGUST 23–SEPTEMBER 22

With your ruler, Mercury, in Scorpio from the 1st to the 21st, important things should happen to you. Your present plans expand in a way that pleases you. On the 22nd, relax and enjoy! If you've kept your priorities straight, fun should now begin. On the 26th, love consumes you entirely. For all your logic, you will welcome the chance to throw all away for love. You may feel happier now than you ever expected—and why not? You deserve it.

Libra

SEPTEMBER 23–OCTOBER 23

The full moon on the 1st heralds a climactic period in your life. Meetings and messages tie you up until the 10th. Then you find a happy release from these sobering tasks. Excitement comes with the new moon on the 15th: prosperity and optimism take over. The last week—from the 21st to the 30th—should be scintillating; from out of the blue, new contacts of both romantic and social significance consume your interest.

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WHAT YOU SHOULD KNOW

A woman's most intriguing aspect—her eyes—is also her most betraying! Because the skin around the eye area is the most delicate of the entire face, it has a low resistance to fatigue, stress and external aggressions. As a result, circles, bags, and shadows may appear. Next stop: signs of premature aging such as wrinkles, puffiness and crows feet.

WHAT YOU SHOULD AVOID

1) Oils or heavy creams should never be applied. The skin in this area is mucous-tissue and actually "puffs-up" when products with high oil content are used. 2) Do not apply eye make-up directly onto the skin without a protective barrier. 3) Do not tug, rub or pull area during make-up application and removal.

WHAT YOU SHOULD DO

To diminish the effects of time, weather, pollution and fatigue, CLARINS suggests: 1) Use only non-greasy products near the eyes to prevent swelling and protect this delicate skin from make-up. 2) Minimize the appearance of lines by applying a light balm. 3) Reduce the risk of irritation by *gently* removing make-up.

Talk to your CLARINS Skin Specialist today or write for our educational guide: CLARINS, Dept. VO2D, 540 Madison Avenue, New York, New York 10022.

	ACTIONS	KEY INGREDIENTS
EYE CONTOUR GEL with Plant Extracts	• Helps reduce bags, circles and small lines. • Revitalizes the eyelids. • Soothes when wearing glasses or contact lenses. • Totally greaseless.	80% PLANT EXTRACTS: • Camomile, Cornflower (soothing) • Witch hazel (astringent) • Marigold (relaxing) • Mallow (stimulating)
EYE CONTOUR BALM with Plant Extracts	• Helps prevent aging marks around eyes. • Revitalizes and nourishes the epidermis. • Moisturizes, soothes and relaxes. • Non-greasy.	• Rose, Cornflower (soothing, softening) • Filatov tissue extract, amniotic liquid (revitalizing) • Biological extracts (revitaliz ing, helps avoid aging marks)
EYE MAKE-UP REMOVER LOTION with Plant Extracts	• Removes eye make-up gently and thoroughly. • Helps strengthen lashes and makes them supple. • Respects the sensitivity of the eyes—has the same pH as a tear. • Relaxes and refreshes.	• Cornflower, Rose (softening, soothing) • Selected tensio-active elements (cleansing properties) • Protein derivative (helps strengthen lashes)

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HAIR NOW

the change...

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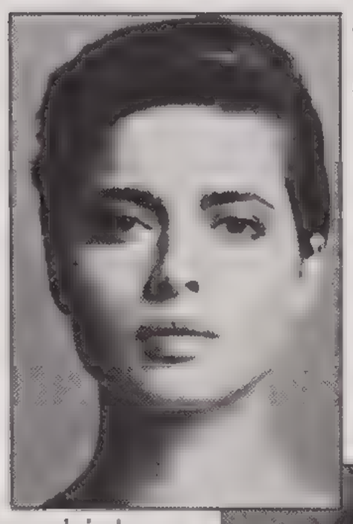
At night, for the holidays, hair with "special" touches—a looser curl, added fullness, a "gala" ornament—as seen below in looks culled from pages later in this issue

The biggest difference in hair now? The ease with which "looks" move from day to night . . . the way that "change" is literally built into new cuts. As we styled the hair for this issue, we were struck again and again by the ways in which a neat, close-to-the-head, controlled look could go fuller, freer, look like *more* hair . . . in no more time than it takes to shower and change clothes. This quick-change artistry, easy glamour, underlies all of the hair looks in this issue.



AVEDON

Beginning, first, with the chameleon-like changes of Isabella Rossellini in the sixteen-page portfolio later in the issue. Starting with the clean, cropped cut (*above right*), layered to follow the shape of her head. We loved its tailored sleekness . . . but wanted more curve, more height to offset the bareness, leanness of a body-hugging bustier . . . and to show off the dazzle, the color, the *size* of the new earrings. So Suga of Suga Salon, NYC, "lifted" her hair (*center left*), "setting" it with gel near the roots, combing it up and out with a very wide-toothed comb. For more curl, more allure (the way you want to look when wearing something as bare as the silk teddy on page 332), Suga pincurl-set Isabella's hair wet, "finger-fluffed" it when dry (*far left*). Quicker still: let hair dry, then use a curling iron on the ends only.

Another way to "dress up" hair: with an element of surprise . . . a section of hair that moves in a different direction . . . like the new "spiked" bangs styled by Maury Hopson in the big photo of Leslie Winer (*top*). Another version was done by Garren of Garren, New York, on Kelly Emberg (*right*). To give hair "surface" and texture, Maury put setting gel on wet hair, brushed it up into a plume, "set" it with the blast of a blowdryer . . . It's a way to add drama, geometry . . . show off extra-special earrings, "highlight" your eyes . . . especially nice on highlighted short or pulled-back long hair.

Still the most dramatic way to say evening: with a boldly oversized hair ornament, like the black tulle "jewel" that caught our eye at Yves Saint Laurent's holiday show, worn *above* by Anette Stai. To "support" it, Garren swept Anette's hair back and out at the sides . . . making it, in effect, part of the ornament. Not for everyone—or for every occasion . . . but just the thing with a flirty black dress . . . when you want to make a definite impression . . .

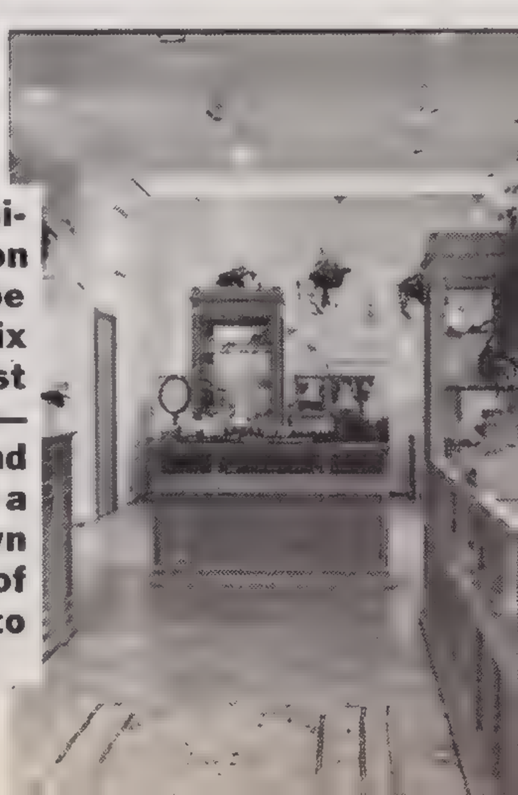
KING

PENN

New "tools" for adding finish to hair: The double-sided comb with wide teeth for fullness, curl; small teeth to smooth, "set" hair, at Yves Claude, NYC. . . . For women who love their short cuts but want a change for evening, Imo of NYC's Giardino salon offers custom lightweight, real-hair "pieces"—sleek braids, chignons.

From London

The well-known Leonard of Mayfair salon, now with a second "residence" in NYC's new Intercontinental Hotel. The emphasis: "on easy, natural-looking cuts and coloring," says Leonard, who will be on this side of the ocean for two weeks of appointments every six weeks. Here year-round: artistic director/hair and makeup artist Mickie Mikawa, colorist Toi Buranond (both from London), and—exclusive to the salon—Chanel makeup, skin-care products, and facials. . . . Known for their attention to the details, versatility of a haircut—and their stand-out hair-care products: the Molton Brown salon (*right*), an airy blond-wood retreat set amid a "street of shops." Now available by mail: their cosmetics. (Hair products to come.) Write: 58 South Molton St., London, England W1Y-1HH.



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Your Well-Being

By Barbara Lang Stern

Women and Power: why we fear the strength we want—and need—most

"Two things make me exceedingly anxious: one is power, and one is the lack of it!" says Rose L. Goldemberg, playwright *(Letters Home)*, screen and television writer.

"Lack of power depresses me because I realize my life is out of my hands; I have to depend on the good will of others because otherwise I can't affect my own destiny. Power frightens me because, having decided at a very young age that getting people to like me would be the way I could control my life, I now find it difficult to put that way of dealing behind me. I've had to learn to be comfortable exercising power, which for me means pursuing my goals in a rational manner, initiating moves and accepting the responsibility for them without particular regard to whether or not I'm winning affection."

Power, or the ability to get others to think, feel, or do things you want them to, flows from sources that traditionally have been available to men rather than women. For instance, he who had money or other material resources, education, talent, expertise, physical strength, social status, rank (as in the army, university, or government), *plus the freedom and self-confidence to use these assets* was apt to be powerful. She who had beauty, charm, good breeding, or the ability to bear babies certainly had a kind of power; however, it tended to be temporary, limited to a few acquaintances, and exercised mainly within the household. (Even there, the man usually remained the arbiter and final authority.)

Furthermore, except with children, a woman was expected to use whatever power she did have subtly and indirectly. Thus a traditional wife who wanted something from her husband never would enter a direct-power exchange by saying, "I'll cook your favorite meal and fix something special for your poker buddies Thursday if you'll . . . ." Rather, she'd try to manipulate her partner into feeling favorably toward her, by cooking, fixing, then indirectly hint at what she wanted in exchange.

The negative aspects of dealing only through manipulation are described in a fascinating book, *Women and Sex Roles* (W.W. Norton & Co.), written by five women Ph.D.'s: Frieze, Parsons, Johnson, Ruble, and Zellman. " . . .manipulative power may be quite successful in the short run—a person may be able to get exactly what she wants. However, if a woman is really successful at using manipulative power, the other person will not realize that an attempt to influence has been successfully made. Thus, the influencer will not be seen as being powerful and will not be able to build a basis for future influence. For example, when a woman makes indirect suggestions for her husband to improve at something, it is he who gets the glory that comes from the achievement. But, if a woman is not subtle enough in her manipulations, she may be perceived as being too pushy. In turn, she is not likely to view herself as a direct or strong person if she uses this type of power, and thus is not likely to develop confidence. Instead she may develop a rather distorted image of herself as a person who must be indirect and sneaky if she is to get what she wants."

Today, women have access to most power bases formerly reserved for men. Yet changing from manipulation to more direct ways of handling power often proves difficult. We have to give up the protection (such as it is) awarded the helpless, and the double myth of security embodied in the idea that (1) I can make everybody like me, and (2) they'll therefore give me what I need! But, perhaps most problematic of all, we're apt to view power in negative terms: we believe that in order to attain it, we'll have to make enemies.

We may well run into some resistance and antagonism by becoming powerful. However, our strongest fears about power may be based on unconscious projections of our own: we expect others to feel toward us the way we feel (or felt) toward someone with power over us; we expect others to *do* to us what we *fantasized* doing in order to wrest power from whoever held it. Finally, we may fear that we'll go overboard, out of control, if we ever do get power.

"A lot of women literally have to learn that power can be wielded . . . through noncoercive methods, and that the exercise of power can be fun," says Florence L. Denmark, professor of psychology at Hunter College and the Graduate School of City University of New York. "Women actually may have special aptitudes for using power positively. Studies show that male managers most frequently use exploitative power, whereas women leaders are more apt to consider social and emotional factors. A man might simply demand at the last minute that a subordinate stay late to work on a project; a woman would be more likely to foresee the need for overtime, alert the subordinate in advance, explain the importance of the deadline.

"This isn't to suggest that as we become powerful, there won't be those who envy us, or resent our not giving them what they want," continues Dr. Denmark. "Women in power have to learn that they can't say yes to everyone and that, in many situations, it's less important to be liked than to be respected."

We may have to come to terms with whether we're liked for ourselves (which *includes* what we do) or *only* for how we might be useful to another. We'll probably be stunned the first time a man tries to use sex so that *we'll* give *him* the part or the promotion. "But these are problems of anyone with power," says Dr. Denmark. "If some of them make us unhappy, weren't we more unhappy being powerless?" ▽

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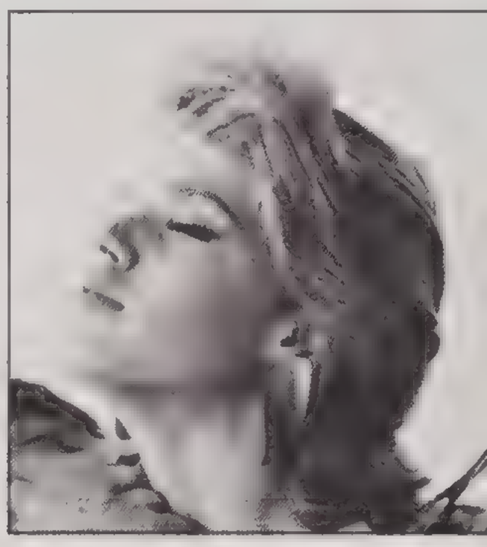
NEWS in styles: Whose hairstyle do other women want? TV *Hart to Hart* star Stefanie Powers', according to a poll by the National Hairdressers and Cosmetologists Association. Hers is a layer-cut by LeMaire, Beverly Hills . . . A versatile, easy look: hair with a little more length, movement—but still above the shoulder. The hair at *right* by John Sahag, for example, is longer on top, tapered at sides, cut bluntly or layered (depending on hair texture) to give the right amount of movement and "weight," and blown-dry loosely for a fuller look. Says Sahag, "This season, you want a cut that adds texture and shape, looks best worn naturally." . . Paris News: Christophe Carita combines short and long, layered and blunt, as at *left,* using hairpieces.



Top photo, ARTHUR ELGORT. *Above left,* REYNOLDS ROLLES. *Right,* DENIS PIEL

REDKEN EXPLAINS WHY YOU MAY NEVER HAVE TO SWITCH SHAMPOOS AGAIN.

Does this sound familiar? You shampoo every day for body and fullness, but your hair just doesn't respond. It becomes dry and flyaway. To correct that you switch to a conditioning shampoo, but the conditioning ingredients build up on your hair and it goes flat and limp.

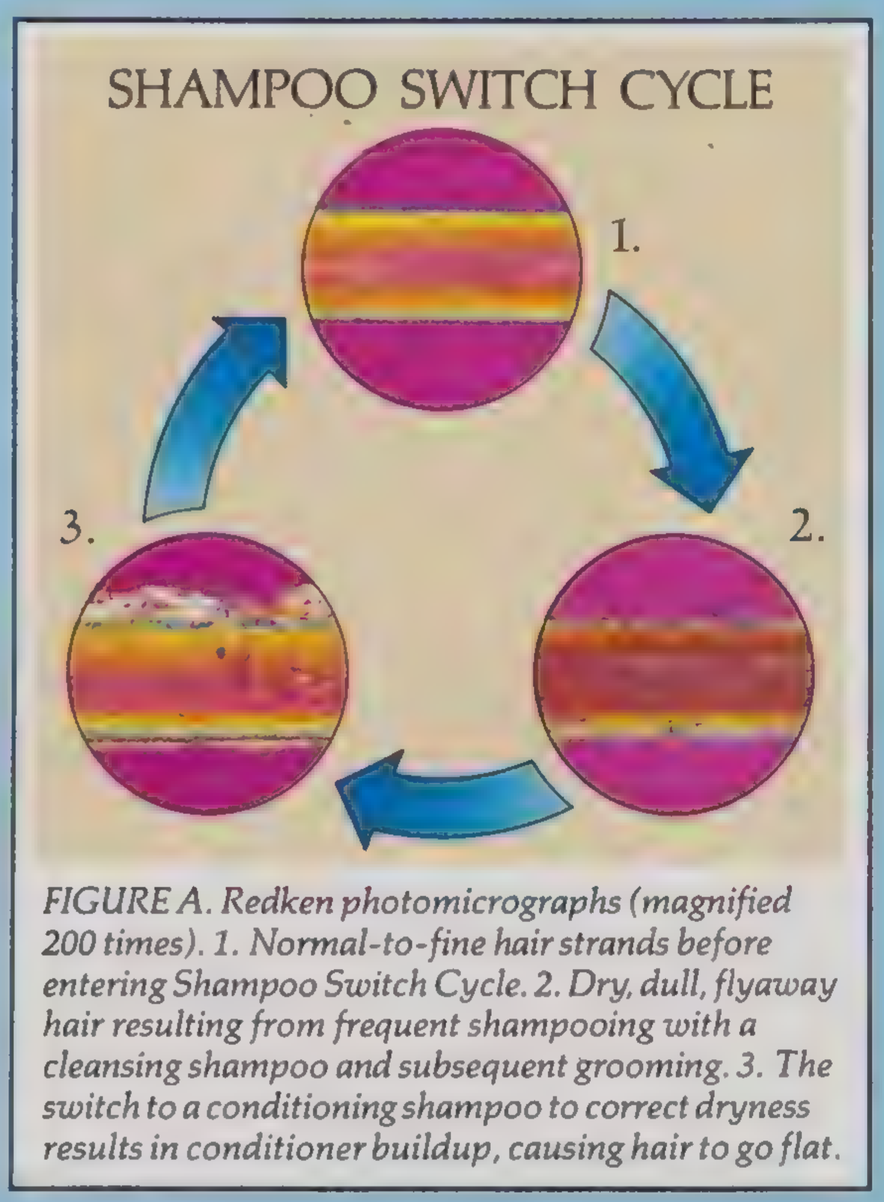


FIGURE A. Redken photomicrographs (magnified 200 times). 1. Normal-to-fine hair strands before entering Shampoo Switch Cycle. 2. Dry, dull, flyaway hair resulting from frequent shampooing with a cleansing shampoo and subsequent grooming. 3. The switch to a conditioning shampoo to correct dryness results in conditioner buildup, causing hair to go flat.

These shampoos can get you trapped in the Shampoo Switch Cycle (See Figure A).

Unusual? Not at all. You probably have normal to fine hair that doesn't hold body naturally. And you're probably choosing your shampoos by self-prescription at the drugstore or supermarket.

Finally, though, you can do something about it. Redken scientists have developed a new shampoo called Glypro-L.™

New Glypro-L is a scientifically-based, natural shampoo, in which cleansers and moisture regulators work together to deliver body and moisture to your hair, even if you shampoo every day.

Exclusive Glyprogenic™ system gives body and manageability without buildup

Redken's exclusive Glyprogenic system contains amino carbohydrates, an important component of your hair. They help protect the delicate surface of your hair, act as intercellular cement which holds hair together, and regulate moisture. Another essential ingredient in the Glyprogenic system is Redken's CPP Catipeptide® protein which penetrates the hair to enhance body and manageability. The hydrolized amino carbohydrates also moisturize slightly to smooth hair cells and make hair shiny and silky.

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Glypro-L ends the Shampoo Switch Cycle because of its natural moisture system. It contains lactylate blended in a natural coconut oil base combined with natural sugars.

Lactylate works in harmony with naturally derived cleansers that remove non-essential oils. You get thorough but gentle cleansing, without dryness.

If your hair has been dried by harsh cleansers, or by mechanical or heat damage, it absorbs enough lactylate to moisturize the dry parts.

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Glypro-L has an affinity with Redken conditioners, reconditioners and Glyprogenic products. It primes your hair to receive the maximum benefits they can provide.

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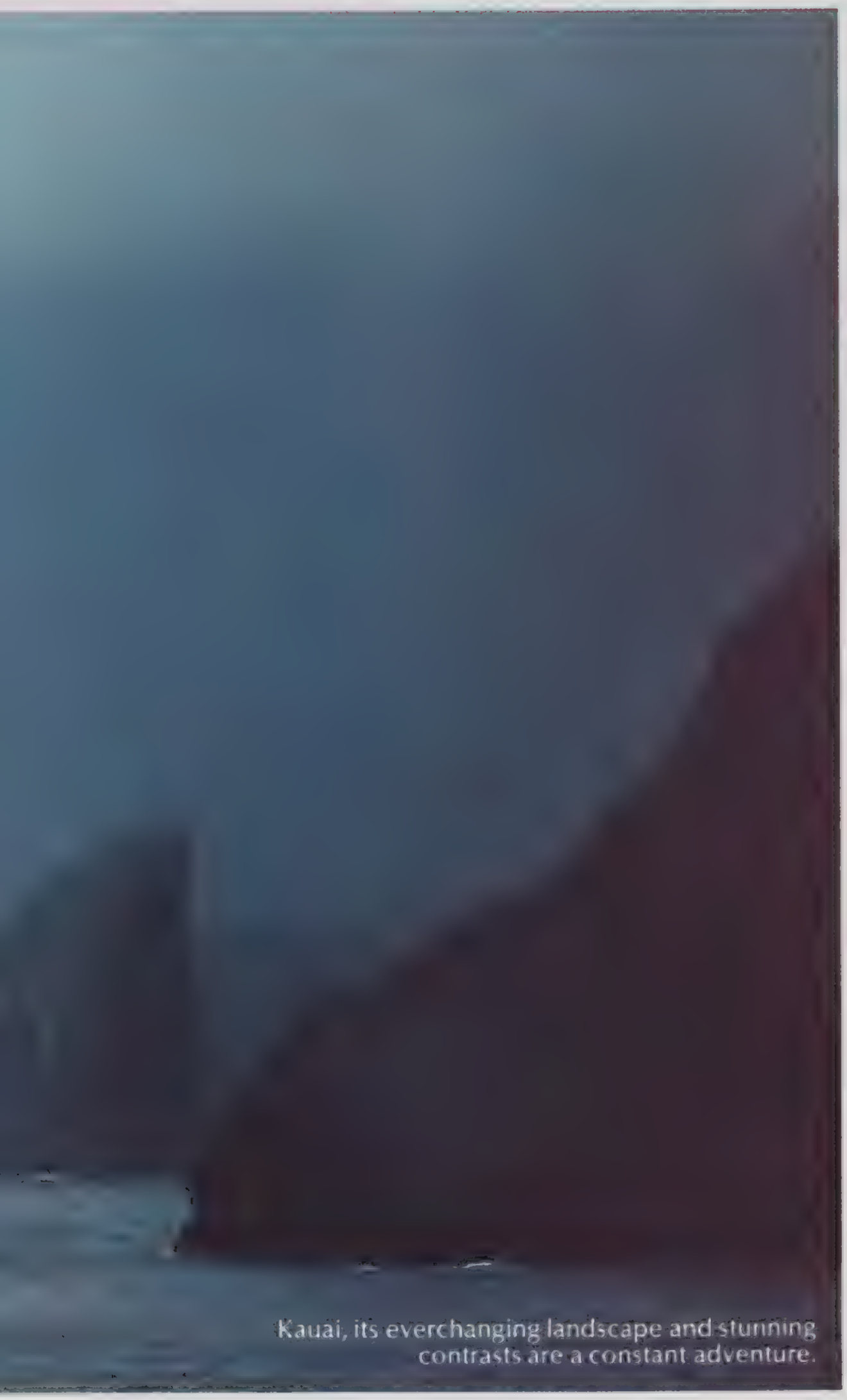

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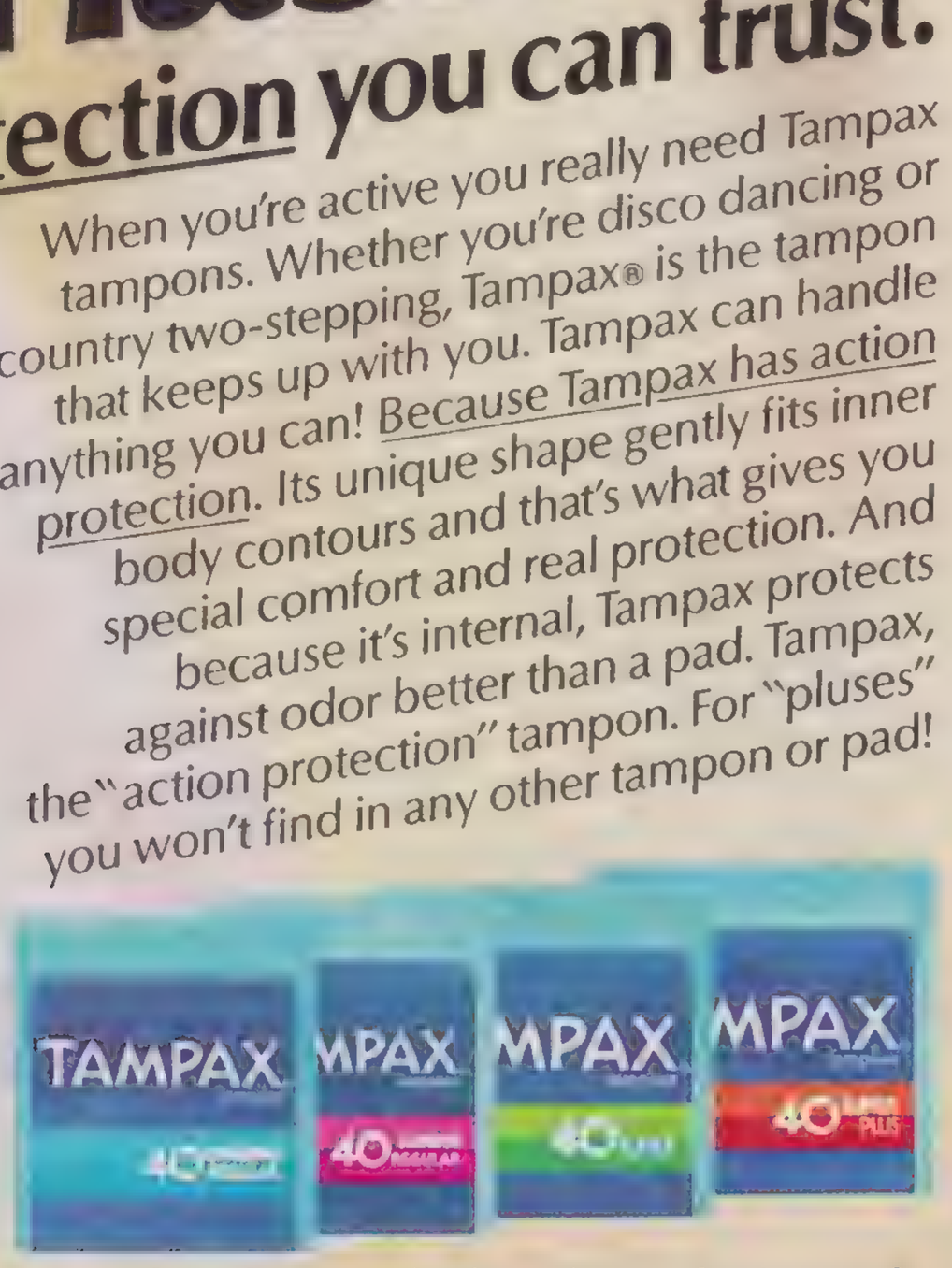

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What's so funny about James Thurber?

Marveling, laughing, and sighing with the man who gave you "Is Sex Necessary?" and "Let Your Mind Alone"...

BY HOLLY BRUBACH

The year is 1937 and E.B. White, an essayist much admired for his plain-spoken eloquence, has decided he isn't a writer, he's a sheep farmer. So he has left New York and *The New Yorker,* where he worked alongside James Thurber, and moved to Maine. From Paris, Thurber issues a call to arms: "This is not a time for writers to escape to their sailboats and their farms," he writes in one of his delightful letters (from *Selected Letters of James Thurber,* edited by Helen Thurber and Edward Weeks, Atlantic-Little, Brown, published in November, 1981). He tries cajoling White back to the typewriter: "You are not the writer who should think that he is not a writer. Let [James Branch] Cabell do that." Three months later, Thurber persists: "Anyone who can write the way you do has to keep on writing. I don't mean any crap about the Urge or anything like that. I mean it is a point of moral necessity." The Muse is a whore—she consorts with men who can't string a sentence together and doesn't even get around to the ones who can. Meanwhile, the language is being ravaged. Only good prose can defeat bad prose, and no well-armed writer should be allowed to stand idle. To the trenches!

Thurber practiced what he preached to White: throughout his long career, he was a literary standard-bearer, turning out consistently meticulous prose. His best books—including *My Life and Hard Times, The Thurber Album, Let Your Mind Alone,* and *Is Sex Necessary?* (written with White)—are decisive victories in the war to save the sentence from impending demolition. And yet, no one compares Thurber, a "humorist," with Hemingway and Faulkner, who were "writers." The reason, I think, is not that he was comic where they were serious. If Thurber is remembered more for his humor than for his writing, it's because his ideas—usually funny—are so brilliant that they dazzle the reader, like gems displayed in the showcase of his prose, which is transparent.

Thurber recounts the most outrageous, antic episodes in the straightforward, dispassionate language of a newspaper reporter. In stories like "The Day the Dam Broke" and "The Night the Bed Fell," the reader has the distinct sense that the author's memoirs, purportedly true, are really a confabulation. But, as Thurber tells it all like an eyewitness, absolutely deadpan, one takes in the whopping lies along with the smallest factual details.

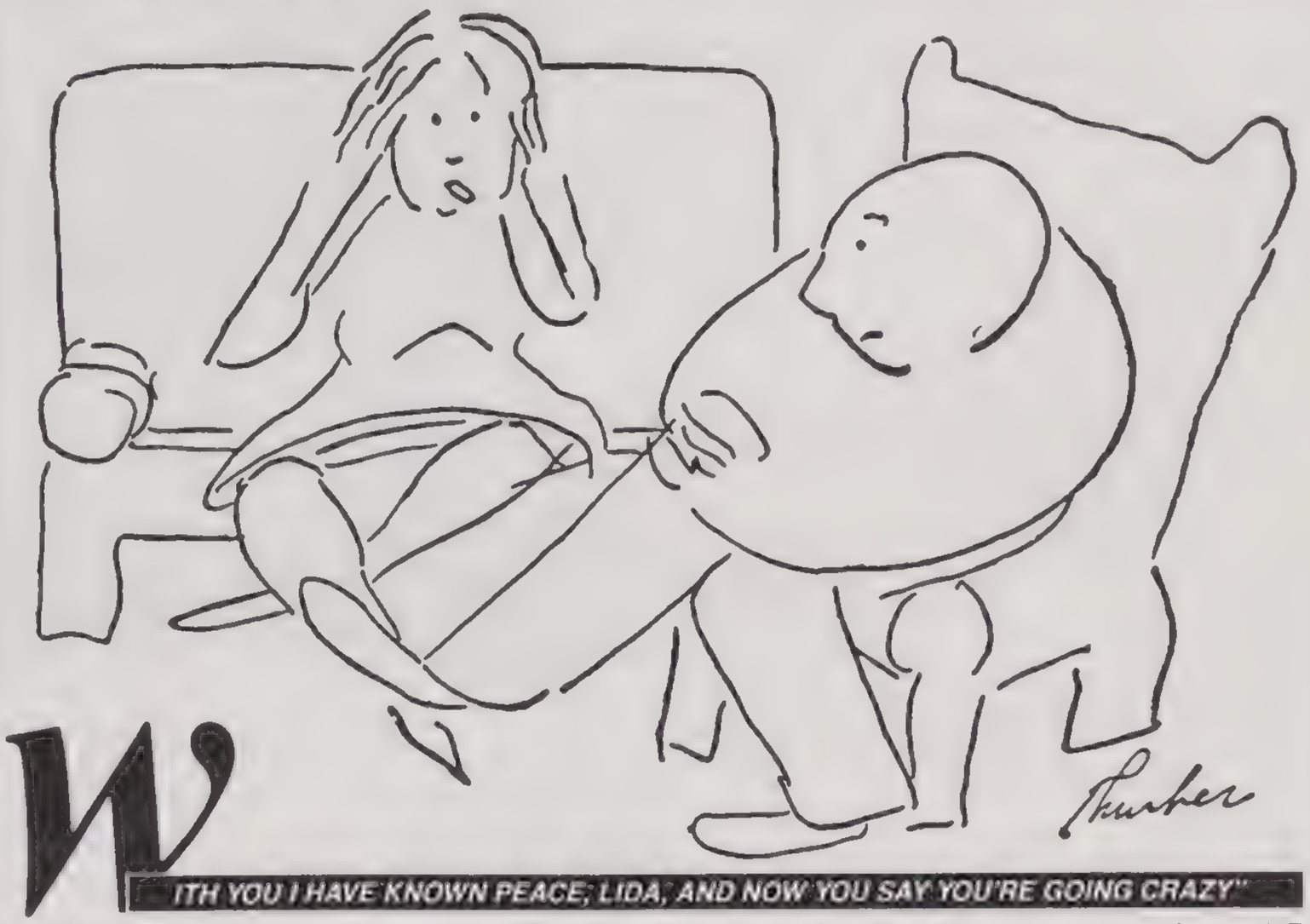
Part of what makes Thurber's characters so laughable is that they take themselves and their situations so seriously. The eccentrics who populated Thurber's youth fancied themselves conquerers of a middle-class American sort; just a generation or two earlier, their families had laid claim to the land.

In his short stories and cartoons, Thurber inhabited a world furnished with overstuffed chairs, dilapidated automobiles, and barking dogs; as a narrator, he is perpetually middle-aged. In real life he moved in the cleverest, most sophisticated, hardest-drinking circles of his time, the New York of the 'thirties and 'forties. But despite all those hangovers, high-rise apartment buildings, and celebrities for friends, Thurber remained a Midwestern boy, steeped in Sunday School and home-cooked conservatism; far and wide as his mind ranged, his heart stayed in Columbus. The ramshackle family, the small-town social arena, the local eccentrics taken for granted as permanent fixtures of the landscape—for many Americans born and raised somewhere between the East and West Coasts and now displaced, reading Thurber is like going home. Or like bringing home to bear on the big city.

It was above all else his background that provided Thurber with the necessary qualifications for debunking the popular psychology manuals of the 1930s, in *Let Your Mind Alone.* An average man who pits his common sense against the knowledge of the experts, Thurber sets out to discredit the research of a Dr. Bisch, author of a book called *Be Glad You're Neurotic,* in which modern psychiatry deciphers the sexual symbolism of machines. Bisch, Thurber explains, "examines the case of three hypothetical men who start across a street on a red light and get in the way of an oncoming automobile. A dodges successfully; B stands still, 'accepting the situation with calm and resignation,' thus becoming one of my favorite heroes in modern belles-lettres; and C hesitates, wavers, jumps backward and forward, and finally runs head on into the car. . . . I have seen the same behavior that characterized Mr. C displayed by a squirrel (Mr. S) that lives on the grounds of my house in the country. He is a fairly tame squirrel, happily mated and not sex-hungry, if I am any judge, but nevertheless he frequently runs out toward my automobile when I start down the driveway, and then hesitates, wavers, jumps forward and backward, and occasionally would run right into the car except that he is awfully fast on his feet and that I always hurriedly put on the brakes of the 1935 V-8 Sex Symbol that I drive."

Thurber was, deep down, hopelessly sentimental, but smart enough to realize early on the truth in the aphorism that the worst mistakes in taste come from the heart. Given all the wrong influences, one imagines that Thurber might have grown up to write greeting cards instead of great essays; but, by the time he hit his stride in print, he had learned how to express the most hackneyed sentiments in such a way that they could reach even the most jaundiced reader. Sunshine, for instance—in one letter, he describes a gorgeous day as "C major."

On a more dissonant note is Thurber's view of men and women and what goes on between them. Some of his best reportage is filed from the home front, where he served as a war correspondent during the battle of the sexes. In his own time, Thurber was criticized for his female characters, who look like cavewomen and act like the caretakers of the world. While women's feet are on the ground, men's heads are in the clouds and *(Continued on page 186)*



"WITH YOU I HAVE KNOWN PEACE, LIDA, AND NOW YOU SAY YOU'RE GOING CRAZY"

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JAMES THURBER

(Continued from page 183)

what are they daydreaming about? Women. Of all the ridiculous. . . .

Men in Thurber's scheme of things are generally earnest and well meaning but self-conscious, inept, with hunched shoulders and shattered nerves. They nobly strive to hold up the masculine end of the bargain because a writer like Hemingway says they have to; but almost invariably they bungle the chivalrous gesture, and then the women step in and set things right. Men (and women) might as well face it: there's no way a man can come off looking good, given everything that's expected of him. It's a set-up job, this business of being big and strong, capable and fearless; but the men in Thurber's stories keep right on trying. One young man, overwrought about having to escort his date to the table in a crowded restaurant, practices navigating the living room, steering his sister by the elbow.

In his writing, Thurber looks at the world through bifocal glasses: there are men, perfectly comprehensible beings who are almost always in the foreground, and of course women, usually seen most clearly from the far side of the room. Women are one of life's great unsolved mysteries. Perhaps the Scientific Method of Investigation will yield some new clues. Here is Dr. Thurber, sexologist, in the field—which is to say, at a party—stalking one of the more elusive varieties of the female of the species, the Quiet Type: "I noted that her eyes, which were brown, had a demure light in them. She was dressed simply and was quite pretty. She spoke but once or twice, and then only when spoken to. In a chance shifting of the guests to an adjacent room to examine, I believe, some water colors, I was left quite alone with her. . . . I moved directly to her side and grasped her hand. 'Hallo, baby! Some fun—hah?' I said—a method of attack which I had devised in advance. She was obviously shocked, and instantly rose from her chair and followed the others into the next room. I never saw her again, nor have I been invited to that little home since. Now for some conclusions."

Women, Thurber seems to think, could easily figure men out if they put their minds to it. But men can't possibly fathom women because: (1) women insist on being adored (a syndrome he calls "pedestalism"), and (2), men insist on adoring them. There you have it. In *Is Sex Necessary?,* Thurber documents the onset of man's worship of womankind:

"Man conceived the notion that Woman was so closely associated, so inextricably entwined with the wonders and terrors of the world, that she had no fear of them. She was in quiet league with the forces of life. She was an integral part of the stars and the moon, she was one with the trees and the iris in the bog. He fell down on his knees, the pitiable idiot, and grasped her about the waist."

The idea that men would be a whole lot better off if it weren't for women runs throughout Thurber's stories and cartoons—he is a sexist but not a misogynist. In fact, men are as much, if not more, to blame as women for this deplorable state of affairs. It's not women Thurber hates, it's not even men's subjugation to them in the mundane business of everyday life—it's those goddam romantic fantasies that always turn out to be so far from the truth, the fantasy that mocks the reality. This is Thurber, the sentimental journalist, trying to expunge every last trace of sappy overblown emotion, the flowery stuff that gets him into trouble every time; this is the man with what newspaper columnist Henry Brandon called "a warm heart and an angry mind."

Even after he went blind, at the age of fifty-four, Thurber continued to unleash his mind on difficult subjects and complicated issues, but not without some second thoughts. Depression had dogged Thurber's heels all his life, and with his blindness, it overtook him. "Life is mainly depressing," he had written earlier, "and anyone with any sense at all knows it." After a nervous collapse that lasted four years, he began to grow accustomed to his blindness—not so bad after all, he claimed, because it wasn't total blackness but a "soft light," and he liked light. In 1944, he had written to friends: "At fifty—yesterday—I feel I have just begun to write." And, with renewed energy, Thurber resumed his former pace, producing fairy tales and fables, essays, book reviews, and finally a fond memoir of his *New Yorker* editor, *The Years With Ross.*

Thurber and White were the two writers Harold Ross trusted implicitly, and together they established a point of view, a tone of voice that has since come to be known as "*New Yorker* style." Even after they had left the staff, the magazine, wrapped in legend and brown-paper mailer, continued to grow fatter. In November of 1958, Thurber remarks in a letter to White on the latest issue, swollen with pre-Christmas ads, on the magazine's custom of running obituaries on the last page: "Imagine, though, being buried between black borders under 248 pages of prose and advertising! Let us, for God's sake, not die in November."

Thurber died in November of 1961 and was buried on *The New Yorker*'s back page. Nothing much has changed in the twenty years since: men and women are in more or less the same predicament, good writing is as scarce as ever, life is still depressing. It's hard to keep in mind that Thurber's books weren't written just last week. But then, there's no author today who writes like Thurber.

It's not humor we're missing, that much is clear—there are a few funny writers around yet. Well then, what is it that makes a reader recognize in Thurber a kindred spirit? Having kicked this question around for the past seven or eight years, I think I've finally come up with an answer: it's indignation. Thurber and I are partners in outrage. His indignation is general rather than specific—it's not Gore Vidal going at Norman Mailer, or Solzhenitsyn railing against capitalism, it's one miserable soul shaking his fist at the sky. That life has always been a raw deal is evident from all accounts of human history; but to sit back and take it, without so much as registering a complaint—that would be unthinkable. There is too much that needs to be said, too many phonies to expose, too many self-help handbooks promising happiness ever after when everybody has a right to know there's no such thing. "Let us up and be doing," Thurber exhorted White.

These days, on a Friday night, the Long Island Expressway is positively crammed with writers, bumper to bumper, escaping to their sailboats and their farms. Moral necessity is, to most people's minds, a quaint notion but, like indignation, it just doesn't come up too often anymore. Perhaps in the past twenty years, life has changed after all. Thurber's work seems more, not less, remarkable as time wears on. One marvels, laughs, and sighs at everything he up and did. ▽

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abdomen

Stronger muscles improve shape, posture, self-image

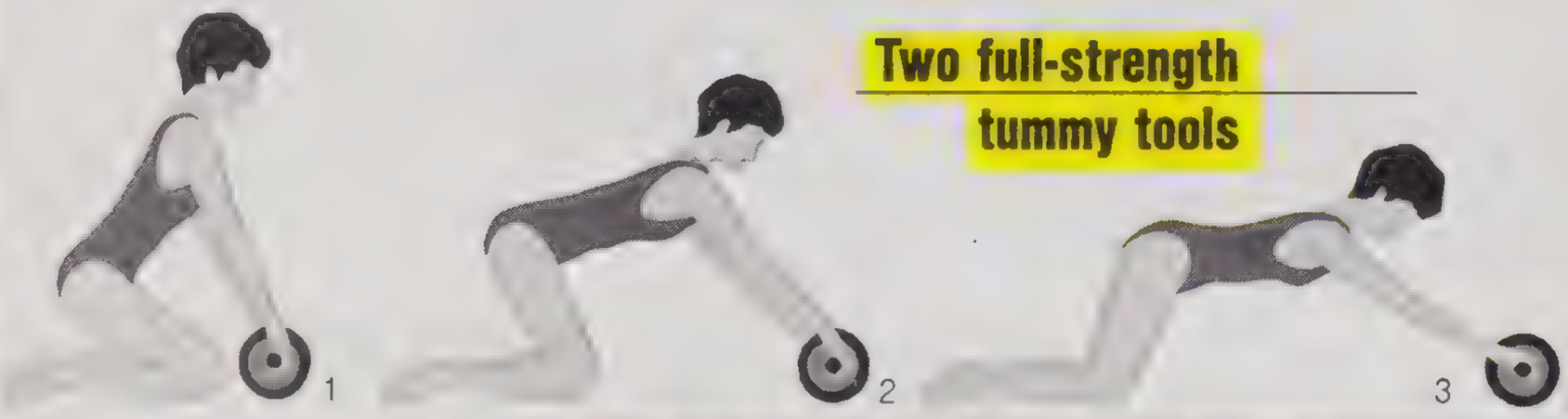
Two good abdomen strengtheners *from Chris Silkwood, director of The Phoenix spa in Houston, Texas (for women with healthy backs; consult your doctor before trying). Top left: to work upper abdomen, lie with hands resting by ears. Relax head and neck. Facing center, lift shoulders until you feel muscles contract just under bust then twist torso, lower left, holding shoulders off the ground. Return to center, roll down. Repeat, alternating sides, until muscles feel fatigued. Above right: to strengthen upper and lower abdominals, lift knees and shoulders, touching elbows to knees above waistline, as shown. Upper body should be off floor and abdominal muscles contracted. Repeat until muscles feel fatigued (about 10-15 times for beginners; 25-30 for advanced).*

"Women tend to focus only on the lower abdomen—the part of the abdomen that bulges. Spot toners won't reduce this bulge, but aerobic exercises will help by burning fat. A strong upper abdomen—the core of the body—enhances good posture, makes your stomach look flatter. **—Chris Silkwood, director, The Phoenix spa, Houston**

It's unrealistic for some women to aim for a flat stomach. What's attainable, attractive: a leaner, firmer abdominal area.
—Wendy Amos, exercise specialist, Alvin Ailey Dance Center, NYC

If abdominal muscles are weak, backaches and poor posture are often made worse. **—John L. Marshall, M.D., *The Sports Doctor's Fitness Book for Women* (Delacorte; with Heather Barbash)**"

Two full-strength tummy tools



The tone wheel and slant board are two inexpensive, easy-to-use, easy-to-store abdominal strengtheners. Again, doctor's okay, healthy back are prerequisites. Start kneeling as shown. Gradually roll forward, shifting weight to knees (2), keeping arms straight, head held high (3). Roll as far forward as comfortable, return. Repeat 5-10 times. Option: 4. Sit on slant board, rest feet against bottom bar. With hands on hips, abdomen pulled in, lean back halfway and slowly return. Repeat 10 times. Do both 3 to 4 times a week.

Drawings: JOHN PIRMAN. Top photos: ANDREA ALBERTS. Unitards, Flexatard designed by Gilda Marx. Suzi Stone Enterprises exercise mat. Hair, makeup, Pam Geiger for Pipino-Bucchieri. Details, stores, last pages

La galerie des Glaces vue par Jean Desprez

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*Based on R.L. Polk & Co. registrations for October, 1980, thru May, 1982. **Excluding other Ford Motor Company products.

HAVE YOU DRIVEN A FORD...LATELY?

FORD DIVISION

Women & Cars

By Lillian Borgeson

Give your car a make-over: expert's guide to getting a new paint job

The super-thin "skin" on the outside of your car is what makes it look spiffy or scruffy. That's the paint, of course; and, if you are like most owners, who now are keeping their cars longer than before—long enough for the surface to get faded or dull, scratched or dented—the odds are you'll find yourself in the market for a paint job. To buy right, consider these points:

● **How much to spend?** Car-painting professionals range from the $79.99 scrape-and-spray chain operations touted on television to twenty-coats-of-lacquer perfectionists who produce a surface so deep-looking and pure you want to dive into it . . . and so expensive you'd be afraid to park your car anywhere but in a black-velvet-lined garage.

But neither extreme is right for most owners, says Sheila Loftus, publisher of *Hammer and Dolly,* a trade magazine for body/paint specialists. The low-cost high-volume chains tend to be long on drips and short on quality. "Besides," she points out, "body repairs aren't included in that much-advertised price. You pay extra for every dent and bump. With those charges added, the bill will probably match or exceed what you'd pay at a lower-volume shop where repairs *are* included in the quoted price and careful preliminary examination is part of the process—a very important part, in fact, because shiny new paint can reveal and highlight ugly dents, bumps you never knew existed."

The high-priced end of the paint spectrum, where you can pay one or several thousand dollars, isn't right for most drivers either, says Loftus. "Unless your car is a showpiece, I think it makes the most sense to get a low-middle-priced $300 paint job every two years, have the car look good all the time without babying . . . rather than paying $600 and expecting the paint to look good for four years."

● **Choosing a paint shop** Other things being equal, it's smart to go with a shop certified by the National Institute for Automotive Service Excellence, which tests for technical competence. Or look for a certificate that affirms the shop's membership in a local or regional trade association. "This suggests they're getting the latest information on manufacturers' products and processes," Loftus says. "Also, most associations have some machinery for handling consumer complaints if a job goes wrong."

While you're gathering price quotes, be sure to ask about guarantees: one-year coverage is rock-bottom minimum, two years is standard in some areas.

● **Which options?** Paint of different types and prices is one of the variables offered by most shops. For example, you can get a low-cost acrylic enamel that is durable and perfectly okay for a medium-priced job. Or you can go to a urethane paint, which is even more durable but more expensive. Some shops will try to add the cost of new undercoating to a paint-job estimate; but, for a car that's already been on the road for a couple of years, that's usually a waste. "If a shop doesn't take the trouble to take off the old undercoating entirely," Loftus says, "a new undercoating laid on a surface that's not perfectly clean will simply peel off."

Cleanliness is an essential part of all paint-job preparation. Be sure the shop takes these steps: removing the old paint, repairing dents and other imperfections, sanding the surface smooth, treating the bare metal with primer, and then putting on the color. Keep in mind, by the way, that you'll automatically pay more if the color you choose is different from that already on the car, because small hard-to-reach areas (like door jambs, for instance) will have to be carefully detailed. Color match is critically important, of course, when you need new paint on only one fender or panel rather than the whole car. In this case, an assurance that the shop uses "factory pack"—that is, the color originally used by the car manufacturer—isn't enough. You will need a shade that matches the rest of the paint, which is bound to be duller than new. Conscientious shops will do some blending and make the match.

If you do choose a new color, it's smart to select one that was standard for your car's make and model in the year it was built: an "off-color" can lower trade-in value. Heat-absorbing dark colors are a poor choice for hot climates; light neutral colors make sense if you drive or park on dusty roads; yellow, the most visible of all colors, is good for a small car.

Another option that plays a big part in determining price is the type and degree of detailing. "How come your quote is $600 when the shop down the street says $400?" you ask the estimator. "Lady, those guys down the street don't even take off the chrome, they *mask* it," he says, making this sound gross if not downright barbaric. But is the difference significant? Not for most owners, says Loftus. "A good shop will naturally take off insignia or lettering that can't be successfully masked, but having big hunks of chromium masked rather than removed is a reasonable money-saving compromise in most cases."

● **Aftercare** If you usually park on the street, be sure to garage your car the first night after a paint job. Don't wash it for at least five days, and use cold water only for the first sixty days.

To keep the paint job gleaming, have your car waxed at least twice a year—and more often than that if it's exposed to salt air or road salt, to tree sap or bird droppings, if it's usually parked outside or frequently driven or parked in a heavy-duty industrial area. As a general rule, you know your car needs a wax job when water doesn't "bead" on it after a rain. ▽

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Social Insecurity

Can you trust the system now to take care of you later?

BY SUSAN LEE

Contemplating old age is never really pleasant. Recently, however, it has become distinctly less pleasant. The funding crisis in Social Security has unsettled present and future beneficiaries alike, and its resolution will affect the retirement planning of millions. In fact, the social question of what to do in retirement may be replaced with the economic question of whether to retire at all.

There are two crises facing Social Security: one right now and one thirty years down the road; but both come from the way the system is financed. Although Social Security is called a trust fund, it isn't. The FICA bite taken from your paycheck does not go into some clever investment made under your name and held for you until retirement. Instead, the government sends that money right back out in the form of Social Security checks; the system is nothing more than a pipeline.

Social Security worked just fine for decades—as long as there were plenty of people paying in and not too many taking out. In 1950 over sixteen workers supported each beneficiary. Now, with only three workers per recipient, pipeline funding has become a problem.

As the ratio of workers to beneficiaries went down and benefits increased, FICA taxes have had to go up to keep up. Workers now face tax rates of almost 7 percent with higher rates to come. Even so, the pipeline pours out over $17,000 more than flows in—every minute of every hour of every day. At this rate, the pension fund will be dry within a year, hardly a pretend crisis.

What's being done? Bureaucrats, Congresspeople, lobbyists and just plain people are all waiting for the President's Commission on Social Security, appointed in September of 1981, to make its recommendations. The Commission has been looking at dozens of solutions, but they all boil down to a few possibilities.

One option is really a throw-up-your-hands one. That is, the whole system would be left in place and the deficit would be "borrowed" from general revenues. A rather dicey ploy, given the concern over the size of budget deficits and government spending. Or, as Social Security Commissioner John Svahn has pointedly remarked, "*What* general revenues?"

A second option would be to change the way benefits are indexed for inflation. Currently the dollar value of payments goes up in lockstep with the Consumer Price Index. While this 100 percent protection is okay for those on the receiving end, it is unfair to those on the giving end. Average weekly wages have not kept pace with inflation; in the past three years, Social Security payments have raced ahead of wages by 10 percent. Critics suggest that the index be changed from the CPI to an index of average weekly wages.

A third route would involve writing the benefit formula to reduce the percentage a freshly retired person would get. Now retirees get much more back from the system than they pay in. A typical person collects in benefits his or her full tax contribution in one and one-half years—at most. This typical person then goes on to collect for another fifteen years, making the total amount received over *five* times the amount paid in. (Nobody says Social Security isn't a good deal, just not a sound one.)

Alternatively, certain benefits could be dropped entirely. Or, still others could be in for some "administrative tightening."

Of course these reforms would only tide Social Security over the first crisis. If you hope to start a life of nonstop tennis in Palm Beach around the year 2010, then you'll be just in time for the second crisis. That's when the baby boomers start retiring and the ratio of workers to beneficiaries could drop to two-to-one. Economists estimate that the FICA bite could grow into a 12 percent chomp.

The most likely solution to this demographic disaster would be to change the categories: the retirement age would be raised from sixty-five to seventy and early retirement from sixty-two to sixty-five. This redefinition of status seems popular—it's been suggested by the President (who is, after all, seventy-one) and J. J. Pickle, the Democrat who heads the House Committee on Social Security.

It is also quite sensible. People are living longer and more healthily than they were in 1935—when the retirement age of sixty-five was anointed—and the economy will need them as the working population begins its demographic dwindle. Increasing the retirement ages will pay a double dividend by lengthening the time people pay in to the system and by shortening, presumably, the time they take out.

The President's Commission will be releasing its recommendations anytime now. Anytime after the election, that is. Social Security is nothing if not the hottest political potato since Prohibition. But recommendations are only baby steps toward solving the crisis.

The important and significant steps are for Congress to take. And here the record isn't at all encouraging. For decades, Congress has acted only to beef up benefits and bump up taxes. Disability benefits, early retirement, Medicare, full cost-of-living indexation—to name a few—were all layered on to the original, modest program. The thirty-six million Social Security recipients are a lobbying force more powerful than a speeding locomotive.

But mercifully the historical record is just that: history. This time around there are some new exigencies that make a solution look possible. A Social Security disaster is just months away, the budget deficit is already a disaster, and the 116 million who pay Social Security taxes are in no mood to pay more. Reform noises have been heard in Congress, and the Reagan Administration has started clearing its throat to signal a major effort on its part. While the result won't be a Social Security system that underwrites nonstop tennis, at least both future taxpayers and retirees won't be at each other with their racquets. ▽

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OBJECTS OF FRAGRANCE

BY Liane Love FOR PRESTIGE PLACE

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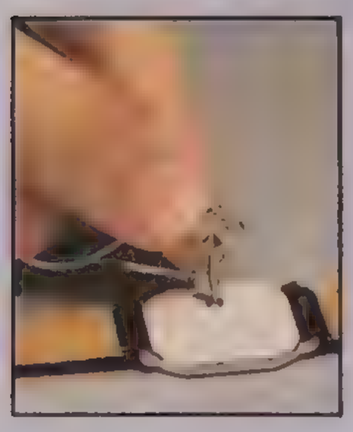

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Money

Auctions: insider savvy... million-dollar babies... business for beginners...

By Lisa Gubernick

STARTING A BUSINESS? WHERE TO GO FOR HELP

If you're considering starting your own business, but don't know where to begin, there are several services that provide groundwork for you for a reasonable fee. For example, the nine-year-old American Entrepreneur's Association publishes over two hundred "how to start a business" manuals, looseleaf binders containing enough information to establish business and marketing plans for a variety of small enterprises. The guides forecast everything from how much floor space a miniatures manufacturer needs to the start-up capital required for an antiques store. According to AEA president Chase Revell, who served on President Carter's Conference on Small Business, the information is so authoritative that "people have even secured loans based on AEA manuals' projections."

The manuals cost about $40 each. You can join the AEA for an annual membership fee of $24.50, which covers monthly updates of the data as well as access to a hot line where trained counselors help answer specific questions. AEA also runs a Start Your Own Business Store in Los Angeles stocked with how-to books. For more information, write to AEA, 2311 Pontius Avenue, L.A. CA 90064 *(For more on the facts—and fantasy—of starting your own business, see page 90).*

MONEY-MARKET FUNDS—HOW TO FIND THE BEST ONE FOR YOU

Money-market funds give everyone the chance to take advantage of the high interest rates once available only to the very rich. But just what are these funds; and, of the nearly 250 that exist, which is right for you?

Money funds work by pooling investors' money to purchase large-denomination investments—worth $10,000 and up—that pay high interest, such as Treasury bills or short-term corporate IOUs. Funds offer the individual as much interest and nearly as much safety as the certificates of deposit you buy at a bank, with the terrific advantage of no penalties for early withdrawal. While most funds require a minimum account of $1000, some require less (only one well-established fund, Alliance Capital Reserves in NYC, has no minimum at all).

A money-market fund's yield—and its safety—depends on its investments. Those containing exclusively government-backed obligations are the most secure, but they have the lowest rates of return. Some new funds earn the highest returns by taking more risks with your money, buying corporate IOUs graded one notch below the top. According to William E. Donoghue, author of the best-selling *Complete Money Market Guide* (Harper & Row), the risks taken by even the more adventurous funds are still relatively slim, because the corporate debts they buy are short-term, and "firms won't go out of business in a week." Nevertheless, he advises against putting *all* your money in one of the riskier funds. Donoghue points out that many brokerage firms offer "families of funds," allowing you to take advantage of both high-yield funds and super-safe government investments. For ready access to your money, select a fund with checking services and telephone redemption, a feature that enables you to transfer money to your bank account.

BUYING AT AUCTION—RULES OF THE GAME

To buy at auction offers drama as well as the possibility of a bargain—but before you make your first bid, experts and common sense both advise becoming familiar with the market. "Spend time examining the objects on exhibition before the auction; then, after the sale, compare price estimates in the catalogue with what the pieces went for," recommends David Redden, an auctioneer and vice president at Sotheby Parke Bernet. "You'll soon gain an eye for quality and a mental yardstick for the right price range." Because dealers buy at auction, prices are generally well below retail—"but if you have only a vague idea of what you should spend, you could end up paying a strong retail price," Redden says. He also points out that it is "incumbent on the buyer to read the terms of sale—even though they may be boring, they're the rules of the game."

Charles Hamilton, author of "Auction Madness" (Everest House) and veteran auctiongoer, stressed in an interview with Vogue another reason to scrutinize objects at a preauction exhibition: "Only the largest houses guarantee their descriptions; and, even then, it can sometimes prove difficult to get a refund" if the item turns out to be damaged or forged.

Both experts emphasize the need to set firm price limits for yourself. "Don't fall in love with an object until you've bought it," warns Redden. "You need to be able to steel yourself for bidding. If you don't get what you want, there will be another wonderful thing along the way not that different from what you set your heart on. And if you do get your piece, then go head over heels." *("Money" continued on page 198)*

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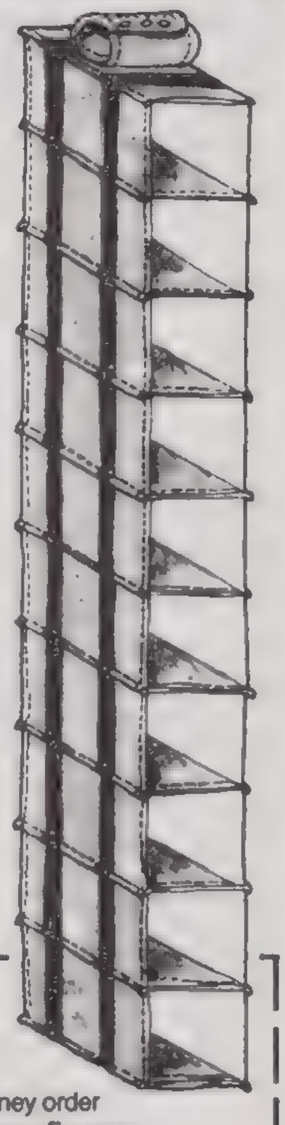

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MONEY

(Continued from page 197)

NEW LUXURY ITEM—CHILDREN

The million-dollar baby could become more than a figure of speech. A child born in 1982 will cost nearly $250,000 to raise to age twenty-two, and that number could reach the million mark by the year 2000, according to a new study by Lawrence Olson, author of *The Cost of Children* (Lexington Books). Boys now cost $226,000, and girls $21,000 more—the result of higher cosmetics, hair care, transportation, and recreation bills. Olson's figures include four years of college; he is assuming that a substantial portion of tuition fees will be defrayed by government loans—education costs could soar if further proposals to cut student aid are enacted.

These hefty sums, says Olson, are among the primary reasons that mothers with young children are the fastest-growing sector of today's work force. "Faced with this kind of expense," says Olson, "a job is no longer a choice but a necessity."

PUBLISH YOUR OWN BOOK?

Book-review journals are peppered with ads from publishers searching for manuscripts—it's only later that you learn there's a price tag on publishing your masterpiece. "Vanity" presses, also known as subsidy presses, charge $4000 or more to produce copies of a hardbound book. Many promise fame and fortune—but can they deliver? Those in the trade-publishing industry say no.

"Almost no one will review books from vanity presses and few bookstores will stock them," says John Baker, editor of *Publisher's Weekly*, which neither reviews nor accepts advertisements for vanity publications. "The only exceptions are books of regional interest. In their case, a local newspaper might review the book and the author might convince the neighborhood bookstore to order a few copies," says Baker.

One self-published success story is that of Mary Ellen Pinkham, author of *Mary Ellen's Best of Helpful Hints* (now published by Warner Books). She wrote letters to the owners of some two thousand gift stores around the country to solicit orders for her book. Baker points to her "almost inexhaustible supply of money, time, and energy" as a prerequisite for vanity-press success—"and even then," he says, "the odds are against you."

Martin Littlefield, vice president of Vantage Press, the largest and among the most reputable of the vanity houses, says that the primary rewards of subsidy publishing are not monetary but personal and possibly professional—it may enhance a lawyer's prestige, for instance, to have her views printed.

Even if your desire is to see your prose or poetry in print and nothing more, you can still have problems with vanity presses. Some unscrupulous houses have been known to deliver unbound pages to authors because their contracts did not specifically require the books to be bound—be sure to examine a contract carefully if you plan to pay to be published. *Writers Digest* offers a free pamphlet on vanity presses: send a stamped, self-addressed envelope to 9933 Alliance Rd., Cincinnati OH 45242.

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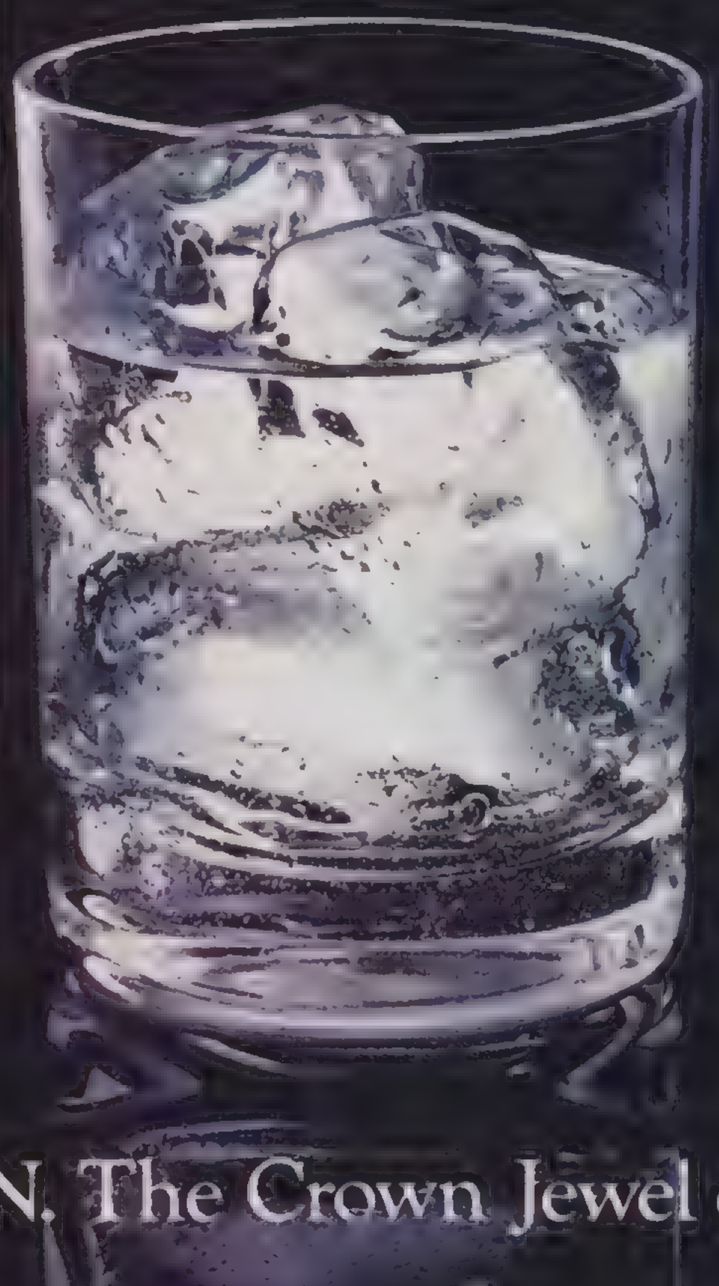

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Between Us

The business of fashion and beauty...how to be heard..."funnies" hit home

By Lorraine Davis

WOMEN: SPEAK PLAINLY

"It's not only important to take leadership positions, but it's also very important to be vocal in those positions, otherwise people don't know you're there." The voice comes from one of a new kind of politician: women with respected positions in the business community who are applying their management skills to public problems. Joan Specter, a bakery president and owner, is also Councilwoman at Large on the Philadelphia City Council and the wife of U.S. Senator Arlen Specter. Describing her very full days, Ms. Specter said, "I have chosen: everything. I've been an extremely fortunate person . . . and worked very hard at being fortunate."

One definite component of Joan Specter's "fortune" is her positive attitude. "You should always say 'yes,' " she said. "And the only things that don't happen to you are the things that you don't do. I simply refuse to accept 'no' in myself and in other people. I think that's why I've moved along in a lot of different ways."

One way she moved was into the bakery business. The mother of two sons who for thirteen years had run three cooking schools in Philadelphia, she was a feature/food writer for the "Philadelphia Sunday Bulletin" when someone suggested partnership in the pie business. Five years ago, she created Joan Specter Desserts (she has since bought out the partner); then, in 1979, she did something else she'd always wanted to do, she ran for the Philadelphia City Council—and won!

In days that start at 5:30 A.M. (she's at her desk at 6:15), when does Ms. Specter find time for private moments? "I very carefully reserve time for my family; I never make arrangements to be out on Tuesday and Wednesday nights: those are nights I reserve to be in Washington with my husband. It's really important to make up your mind early what your priorities are."

In her first year, Councilwoman Specter's priority was an ordinance banning discrimination in private clubs; another of her deep concerns is child care, and she has gotten the mayor to back a study on the feasibility of fee-paid day care for all city employees. "Being in office, there's a real opportunity to help people, to make changes."

FASHION/BEAUTY JOB FOR YOU?

If you want to succeed in the fashion/beauty business, the Third Annual Conference on Opportunities and Challenges for Women in the Fashion and Beauty Industries by American Woman's Economic Development Corporation will show you how. More than two hundred business leaders will take part in this all-day event, to be held at NYC's High School of Fashion Industries, 225 West 24th Street, on November 13 and expected to draw about two thousand job aspirants and women already at work in these two fields.

After hearing such biggies as Carol Bellamy, president of NY's City Council; Kitty D'Alessio, president of Chanel, Inc.; and Jane Evans, executive vice president of General Mills Fashion Group, you can choose four from among the fifty workshops in management, marketing, communications, and business and finance. How about a broad view like "Textile Merchandising and Design: Discovering New Trends and Styles," if you're a beginner; or such specifics as "Negotiating: Contracts, Raises, Promotions, Fringe Benefits," if you're a fashion-business pro.

The day winds up with a reception where speakers and participants can mingle (do I hear "network"?). Information: AWED, 1270 Avenue of the Americas, Suite 309, NYC 10020; (212) 397-0880. Register early.

SIGNING UP

On such offshore Massachusetts strongholds as Nantucket and Martha's Vineyard, things like signs (and others) are carefully controlled. In Nantucket's Historic District, one must obtain a "Certificate of Appropriateness" before hanging out a public shingle; there and in Vineyard Haven and Edgartown, on Martha's Vineyard, internal (read neon) lights or movable parts are not allowed on signs. No objections were raised to one of this year's innovations, however: on an Edgartown street, a sign went up that seemed a first: "Margaret O'Neill and Daughters, Real Estate."

IN HER OWN WORDS . . .

"I reject the idea that you can plan things. We're not as much in control as we think. . . . More and more, we have to be aware of the role of fate and grace."—*Mary Gordon, novelist, author of "Final Payments" and "The Company of Women"*

"I think women have more time than they realize. They think by age forty they must have everything done. In fact, it may be better to postpone some things that everybody else is doing."—*Juanita M. Kreps, economist and former U.S. Secretary of Commerce*

"The overwhelming issue is peace; almost all the progress made in arms control and disarmament has been made by women. . . . Do what you believe in; 'voluntarism' is not a dirty word. Constantly writing your Congressmen and Senators can be a tremendous help."—*Marjorie Craig Benton, U.S. Representative to UNICEF, co-founder of the Peace Museum in Chicago*

"I want to do high-quality objective budget analysis that can be useful in the political process but not part of it. . . . But I'm not a workaholic: I run twenty-five to thirty miles a week; and I do hiking. On a trip, I like to combine work with fun. I went trekking in Nepal once—what a terrific experience!"—*Alice Rivlin, director, Congressional Budget Office*

DRAWN FROM LIFE

Paperbacked now and in the bookstores, a collection of the latest syndicated cartoon strip to recognize reality in the form of a working mother, the self-consciously named "Sally Forth" by Greg Howard (St. Martin's Press).

Sally gets the laughs in encounters with a non-Liberated male co-worker and in conversations with her well-meaning but anachronistic husband ("My doctor says men are physically better-suited for laundry than women are!" "Your doctor is crazy!" "She is not!"), but the most pointed exchanges are with her flip-tongued young daughter, Hilary:

"How long do you have to go to school to learn to be a mother?"

"You don't have to go to school."

"Well, how did you pass the test for your mothering license?"

"That's cute, Hilary, but nobody's required to have a license to be a mother."

"That's not cute, that's scary!"

At-home entertainment—star attractions

What's new, what's best—in sound, video, computers—and how to shop for them

BY MARCIA R. GOLDEN

If this is the year you intend to splurge on a home video center, rejuvenate your stereo, or pick up a game-playing, check-balancing home computer, you've chosen a great time to buy. The newest electronic toys do more for you, in less space (some are wondrously small), at lower prices, than ever before. Incredible bargains can be found by shoppers willing to invest a little time and dedication. The question is, where to begin?

AUDIO

If you're looking for good sound, there's a breathtaking abundance of superior systems that are available and affordable. Technological advances have simplified even the most sophisticated stereo components to the point that preselecting a song on a record, or programming a cassette recorder to automatically replay the same sonata five times, is no more complicated than touch-dialing a telephone.

If money is no object, shoot for the new ultimate in musical reproduction: a digital audio-disc player. The sound is so clear, you'll think you're in the orchestra pit. The system works just like a record and record player. Measuring five inches across, the digital audio-disc is smaller than a 45, yet it plays as much music as an LP. The player is the size of a car stereo receiver. Inside, a "needle" (laser light beam) picks up (or "reads") musical information encoded onto the disc as microscopic "pits" and converts it to sound—without physically touching the disc. Because there's no contact, there's no wear; and the disc is protected by a plastic laminate: you can drop it, even eat dinner off it—it's virtually immortal.

Available in 1983, the player will sell for under $1000. Discs should cost about $15. Don't throw out your old components: digital disc players will plug into existing receivers.

If miniaturization excites you, now you can buy a set of excellent high-fidelity microcomponents—dazzlingly small—for under $1000. Three-piece systems (an amplifier, pre-amplifier, and tuner) are available that measure, stacked together, as little as six inches high, twelve inches wide, and 10⅓ inches deep. Tiny cassette decks cost about $400. A pair of micro-speakers only six inches high sells for about $370. Although you pay a premium for the small size, a micro-system can deliver sound quality equal to that of many components twice as large, and stores, remarkably, in a drawer or on a shelf.

If space is not a concern, take a look at a glorious-sounding set of four-foot-high, 135-pound speakers by JBL. Indicative of a trend in audio to treat equipment as furniture rather than as a jumble of wires and wall plugs, JBL will tailor their $2600 set of speakers to your taste. They enclose the electronics in American black walnut, black-stained solid birch, or they will special-order Makassar ebony, rosewood, or white oak.

VIDEO

The first step in joining what is acknowledged to be a video revolution could be purchasing a video cassette recorder (VCR). These "tape recorders for TV" are ideal for recording *Hill Street Blues,* for instance, while you're away from home, or, with a camera, for recording your tennis swing for later frame-by-frame analysis. VCRs come in two incompatible formats: Beta and VHS.

The question on everyone's mind is, which format is better? But there's no answer—you can't go wrong with either format, and neither is in danger of becoming obsolete. Prices for the two systems are roughly the same, ranging from $500 to just under $2000.

The practical difference between Beta and VHS is simple: If your neighbor owns a VHS recorder and you own a Beta, you won't be able to trade tapes—an important consideration, as prerecorded tapes of popular films cost $60 to $75. There are other differences between the formats: (1) Beta machines are slightly smaller than equivalent-price VHS recorders; (2) Beta videotapes are more expensive than equivalent-time VHS tapes, but Betas produce a better picture; (3) VHS systems outsell Beta recorders two-to-one in the U.S.

If you want to make your own movies, check out the newest, lightest compact portable VCR on the market: the JVC HR-C3U (VHS) sells for $700, is about one-third the size of a tabletop VCR, and weighs 4.4 pounds when not attached to its battery pack.

But what about video-disc players? Unlike a VCR, a video-disc player does not record. The players work one of two ways. The laser-optical player works exactly like the digital audio system, and, like the digital audio-disc, the laser video-disc is indestructible. It looks like a silver LP; the player resembles a VCR. The other type of player, the CED developed by RCA, uses a stylus to touch the video-disc the way a phonograph needle touches a record, so there is some disc wear and scratching.

Video-discs or VCRs: which one you choose depends upon your needs. If you want to record and film, as well as play tapes, VCRs win hands down. But if all you are interested in is watching movies or special programming, the disc player is a better choice. It offers slightly better picture quality than the VCR, simpler pushbutton operation, and costs less than most recorders (laser-disc players sell for under $500; CED players for under $300; the discs themselves cost $20 to $45).

PERSONAL COMPUTERS

A home computer is probably the most sophisticated electronics purchase you will make. If the machines look awesome, the key to turning computer panic into computer competence is exposure. The more you talk about computers, and the more questions you ask, the more you will enjoy the entire buying enterprise.

Before you even walk into a store, determine what you want your computer to do. If it's to play games first, and then balance your checkbook, less expensive desk-top computers like the Atari 400 (under $300 and falling) or the Commodore VIC 20 (under $200) will suffice. Atari and Commodore also sell more complicated models for the user interested in personal finance, first, and playing games, second: Atari's 800 sells for under $700; Commodore's PET, for under $800. All these computers can use a television as a viewing screen.

The difference between the two price tiers is (using Atari as an example) that the Atari 400 uses a flat, touch-sensitive membrane keypad, with numbers and letters printed on a sheet of plastic, while the 800 includes a typewriter keyboard, and has a larger memory (16K expandable to 48K). Both models have similar memory capacities. Comparing the VIC 20 to the Atari 400, the Commodore computer looks like a better buy. It uses a standard keyboard, not a membrane—a definite advantage in a computer priced so reasonably.

Still a novelty, the $100 Timex Sinclair 1000 offers the best value in a computer its size for the beginning user. Six inches long, six and a half inches wide, and weighing in at twelve ounces, the TS 1000 is hardly more intimidating than a desk-top calculator. For the price, you get a limited 2K memory (that stores the equivalent of about two single-spaced typewritten pages of information) and you can buy twenty-three video-game, business, and personal management programs ($9.95 to $19.95 each) on cassettes you can slip into your own tape recorder, which can be hooked up to the computer. Any black-and-white TV can double as a viewing screen.

At the more expensive pole of the home computer price spectrum are the Radio Shack TRS-80 3 ($999), the Apple II Plus (about $1200), and the Apple III ($3100). The TRS-80 3 comes with a built-in viewing screen; the Apple III has a built-in disc drive—it feeds information stored on floppy discs into the computer, serving as a memory recorder. A disc drive or a viewing screen, if purchased separately, could add as much as $500 each to the price of a computer.

HOW TO BUY

- Shop around, not only for price, but as a way of gathering information. There are plenty of quality specialty stores with low-key sales personnel willing to provide you with a thorough understanding of every product you buy. Rather than dwell on unintelligible technical specifications, they will explain and demonstrate the benefits of every system in your price range, and outline their store's particular installation and warranty policy.
- Don't be seduced by cosmetics. Flashing lights and recessed controls may be pretty, but they don't necessarily make a tuner or video cassette recorder more efficient.
- Talk to people who have purchased the kind of equipment you are considering. Ask them why they chose their system and what they use it for. Are they happy with their purchase? How much did they pay for it, and where did they buy it? Does their dealer offer service, and have they had problems with their equipment?
- Read a few issues of specialty magazines. Among the best: *Byte* and *Compute!, Audio* and *Stereo Review;* or *Video* and *Video Review.*
- And finally, go to the store and play. Most electronics stores have demonstration models, and, in the case of audio, listening rooms. They are for you to experiment with, and to test out the different brands and models available to you, before you make them your own. ▽

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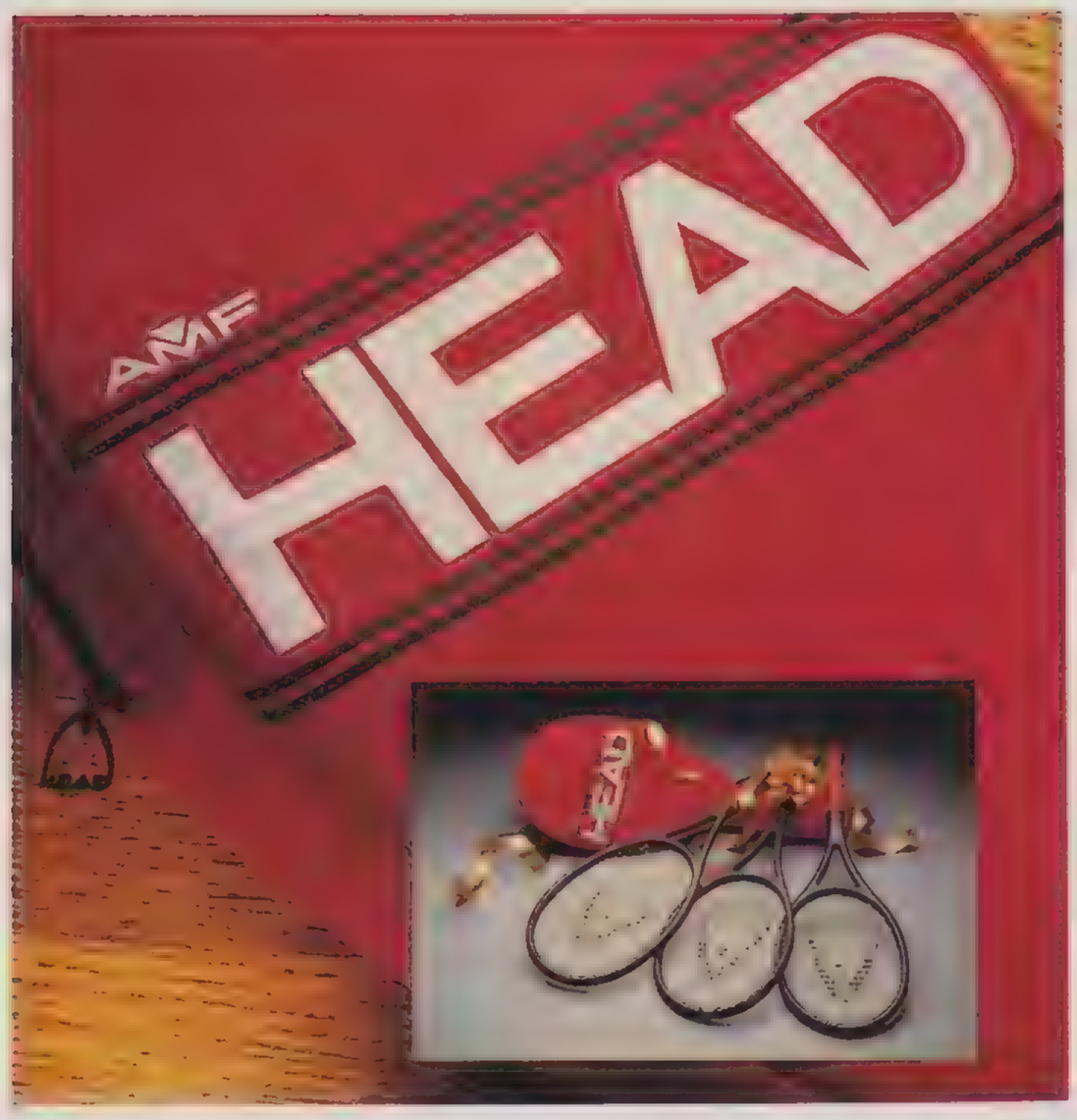

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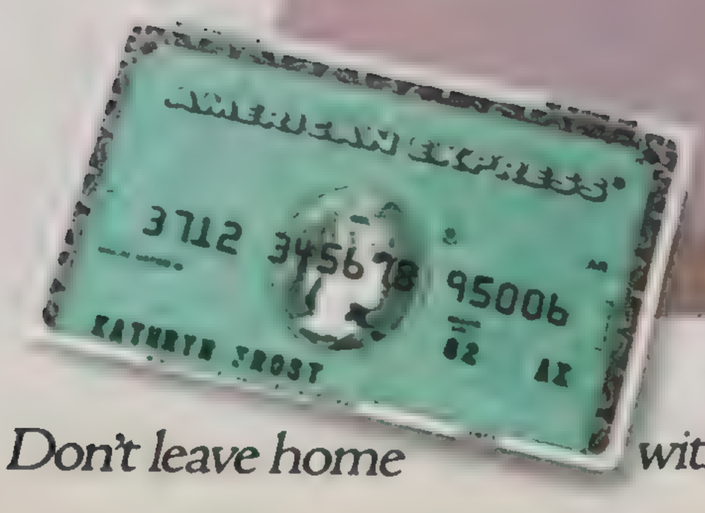

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Talking about... Art

St. Francis: his history in art...scientist as painter...Mideast exotica

By Barbara Rose

This month in the Italian province of Umbria, where St. Francis of Assisi was born in 1182, a series of exhibitions in five separate towns celebrates the eight hundredth birthday of the founder of one of the world's most far-reaching and influential religious communities. At the Plazzo Trinci in Foligno are rare manuscripts produced in Umbrian scriptoria busy in the twelfth and thirteenth century turning out missals, breviaries, and choir books (St. Francis wrote hymns); in Narni, photographs trace the development of the scores of churches and convents associated with St. Francis; in Todi, manuscripts and rare illustrated books reveal the high level of local medieval culture. At Assisi itself, in the giant Gothic doublestory basilica that remains the seat of the Franciscan order are liturgical objects, including personal belongings of St. Francis, in a show that traces the history of the "Friars Minor," St. Francis's term for those who followed him in the path of chastity, humility, and poverty. The most famous celebration of the poet monk can also be seen in the Basilica: Giotto's monumental fresco cycle of the life of St. Francis.

The exhibitions are impressive testimony to the widespread impact of St. Francis's message of love and pacificism, of sharing worldly goods and feeling at one with nature. Traveling from town to town, one can imagine how the cloth-merchant's son who insisted his bride was "My Lady Poverty" was moved by the gentle Umbrian landscape.

Extremely popular in his own time, St. Francis was canonized in 1228, only two years after his death. His preachings so inspired a local noblewoman named Clare (later canonized herself) that she founded an order of sisters known as the "Poor Clares" who practiced the Franciscan virtues and whom St. Francis established in a cloistered convent. Like a typical hermitage where nomadic Franciscan brothers gathered when not "on the road," the convents of the Poor Clares had Gothic cloisters whose harmonious proportions induced the sense of purity and tranquility for which the Umbrian spirit is renowned.

In the lower church of St. Francis's Basilica in Assisi, a thirteenth-century Gothic passage

GEORGE TATGE

SAMUEL F.B. MORSE—AMERICAN RENAISSANCE MAN

Associated with the telegraphic code he invented, Samuel F. B. Morse is more famous as a scientist than as an artist. Trained in Europe, like Benjamin West and Gilbert Stuart, Morse was a fine painter—but he was also a key figure in American art education. As a result of his experience in Europe, Morse realized America needed a first class art school and founded the National Academy of Design in New York in 1825.

Morse dreamed of a future when American artists would be capable of making works on a par with those hung in the Grande Galerie of the Louvre, a subject Morse painted in 1832. This famous work is a technical tour de force that includes miniatures of the masterpieces of the Louvre. The recent purchase of this work by Daniel J. Terra for his Museum of American Art in Evanston, Illinois, for a record price of 3.2 million dollars made headlines. Included in the Morse retrospective recently held at New York University's Grey Art Gallery, "Gallery of the Louvre" is an ambitious spectacle, the record of an American artist's attempting to assimilate all of the European art tradition.

The current Morse show at the National Academy of Design reveals his influence as an educator and is organized into three sections: Morse's portraits and drawings, the works of others who helped found the Academy, and the history of the National Academy.

That Morse succeeded in his goal of providing first-rate classical art training is borne out by the roster of Academy students, who included painters later known as founders of the American avant-garde such as Marsden Hartley, Ilya Bolotowsky, and Lee Krasner.

"Gallery of the Louvre," 1832, 73¾" x 108" oil by Samuel F. B. Morse—reproducing in exquisite miniature the masterpieces in the Grande Galerie

ORIENTALISM: THE NEAR EAST IN FRENCH PAINTING, 1800–1880

This timely exhibition of over one hundred works treats the European perception of Greece, Turkey, Egypt, etc. in the nineteenth century, when the Near East was thought of as the ultimate in exotica. The exhibition, at the Neuberger Museum, State University of New York at Purchase, is open through December 23, 1982

ART NOTE

My favorite "underground" art *feuilleton*, Dr. Francis V. O'Connor's *Federal Art Patronage Notes*, follows the damage Reaganomics is doing to the visual arts. Historian of the New Deal arts projects of the 1930s, Dr. O'Connor has an amazing grasp of the history of state support for the arts in America. His conclusion: the law prohibiting artists from deducting from their taxes the market value of works they donate to public institutions is robbing American museums of their rightful patrimony. For example: had Picasso been an American, his heirs would have had to sell the works that now make up the Picasso Museum in Paris to raise estate taxes!

"I padded across the rooftops wearing the night like a magician's black cape. And there they were. Sharing the moment, sharing each other, sharing Dubonnet. The Dubonnet Rouge, they took on the rocks with a twist and a splash. The Dubonnet Blanc, as a spritzer with soda. Dubonnet. Lighter than a cocktail, more interesting than wine. At least something is going right tonight."

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Protecting your ears in a high decibel society

Tests, tips to help prevent hearing loss

BY DEBORAH BORISOFF, Ph.D.

Your favorite electronic diversion may be dangerous to your ears! Two of the greatest offenders to our hearing sensitivity today are stereo earphone systems attached to personal listening sets for tapes or radio (Sony Walkman and its numerous equivalents from other companies)—often seen on skaters, sunbathers, cyclists, joggers, commuters, and pedestrians—and the discos where many of the same people go to dance, according to Maurice H. Miller, Ph.D., an audiologist who is professor of speech pathology and audiology at New York University's School of Education, Health, Nursing, and Arts Professions and chief audiologic consultant to the New York City Department of Health.

Both of these popular "environments" can produce noise far exceeding 85 decibels, which is the level at which, were it sustained for an eight-hour period in the workplace, the federal government would require a hearing-conservation program. Dr. Miller has, in fact, had several patients who are disc jockeys at discos; and he has provided them with inconspicuous earplugs to help prevent the hearing damage that would otherwise be caused by their work. These disc jockeys also have their hearing tested at regular intervals.

Technology has given us other such necessities and "conveniences" as cars, subways, speedboats, planes, chain saws, power lawnmowers, vacuum cleaners, electric razors, food processors, and garbage-disposal units. While these machines all serve to make our lives easier, they can, over long periods of use, and coupled with exposure to other elements and age, damage our sensory neural hearing mechanism (specifically the sensitive "hair" cells in the inner ear) causing permanent hearing loss.

You cannot sequester yourself in a soundproof booth to block out all of the external noises that can potentially harm your hearing; but simple preventive measures can help to minimize damage.

One easy method is to purchase a pair of the earplugs that are sold at many sporting-goods stores or at large pharmacies. Commuters or frequent travelers often wear them on trains, subways, and planes to decrease the level of noise. And many dentists, for example, wear the devices because of their daily exposure to the sound of high-speed drills. The plugs do not block out sound completely; but they mute the hazardous noise sufficiently to *prevent* damage to the ears.

The most obvious physical signals of a possible hearing problem are recurrent sensations of fullness or pressure in the ear, infections of the ear, earaches, and ringing or buzzing noises in the ear; but other signs of a hearing problem do not always manifest themselves so overtly. In some instances, Dr. Miller maintains, individuals can lose as much as 25 db hearing sensitivity before realizing that any loss has occurred, since the loss often develops gradually and painlessly.

You may have some hearing loss if you have these symptoms: squinting at speakers while they are talking in an attempt to lip-read what they are saying (especially when the speakers are within a four- to five-foot distance); continually asking others to repeat themselves, and blaming the inability to hear clearly on the speakers' pronunciation or on other extraneous noises; turning up the television or stereo to a volume louder than required by other listeners in a room; and, sometimes, suffering from fatigue and irritability at the end of a day. This reaction may stem, of course, from a range of causes. However, repeated bouts of tiredness and shortness of temper, especially after talking with others during the day, can also be the result of struggling to hear what people are saying.

You have probably had annual dental and medical checkups from an early age, primarily because schools require them. The ability to hear has unfortunately not enjoyed this requirement. As a result, many preventable hearing-related problems are discovered after it is too late to reverse the damage.

Conveniences—stereo headsets, subways, chain saws—may cause permanent damage

If asked, "When was the last time you had your hearing tested?" you might vaguely recall some formal test in elementary school, often a test that would now be recognized as invalid and unreliable. You probably have not had subsequent tests largely because most physicians do not investigate hearing during a routine physical examination unless, of course, the patient raises specific hearing-related problems. The physician, typically a generalist, has neither the background nor the equipment to evaluate hearing adequately.

A routine hearing evaluation is a painless procedure which normally takes less than one hour and is comprised of three different kinds of tests.

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(2) The Speech Audiometric test determines how well a person can discriminate or understand speech. *(Continued on page 222)*

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HEARING-LOSS PREVENTION

(Continued from page 219)

(3) The Impedance Evaluation is the most accurate determinant of the middle-ear function and can detect middle-ear abnormalities such as fluid which can impede sound transmission.

If you cannot remember the last time you had a hearing test (or, if you have never had one), if you are over fifty, or if you are experiencing any of the warning signs, you should consult your family physician who can help determine the need for a test and perhaps provide a referral.

A hearing test can be administered by either an audiologist, who has a master's degree or a doctorate and is a specialist in the evaluation, measurement, prevention, and rehabilitation of hearing impairment, or by an otorhinolaryngologist, who is a physician specializing in the diagnosis and treatment of diseases of the ears, nose, and throat. If careful testing reveals a hearing loss, you will be treated by a specialist in the field.

The County Health Department in your community is one good source of information about physician-specialists. Also, the American Speech-Language-Hearing Association (10801 Rockville Pike, Rockville, Maryland 20852) can provide a list of certified audiologists and centers in your particular area.

Because hearing problems can be caused before birth, you also should be aware of hazards

Simple measures can help to minimize damage

during pregnancy. Advances in medicine have led to the production of many new drugs, some of which are ototoxic. Although they are valuable in treating certain maladies, if used by a woman during the first trimester of pregnancy, there is an increased risk of damage to the newborn's auditory system; so be sure your doctor knows if there's a chance that you are pregnant.

While safeguarding your own health is vitally important, if you are pregnant or are planning to have a child, keep in mind that significant viral infections during pregnancy (*i.e.,* rubella, cytomegalovirus), toxemia, Rh and some other blood incompatibilities, moderate to heavy drinking and smoking of cigarettes (and possibly marijuana), may result in hearing-related problems in the infant. (In the cases of women who smoke or drink, the possibility of damage to the auditory system is the result of a correlation between these activities and premature delivery or low-birth-weight infants.)

If you are in any one of these high-risk categories, you should have a consultation with your physician about arranging for a hearing evaluation for your child by a specialist shortly after birth. While hearing loss due to disease or congenital disorders is indeed a misfortune (but manageable with proper treatment), such loss that could otherwise be avoided by checkups, preventive measures, and proper treatment is a tragedy. ▽

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ON THE SUBJECT OF LOVE

Marguerite Yourcenar—France's literary "Immortal" speaks her heart . . . and mind

BY CATHLEEN MEDWICK

EDITOR'S NOTE: *Marguerite Yourcenar—the first woman to be elected to the previously all-male French Academy . . . a writer of uncompromising grace, classic purity of style. This month Farrar, Straus & Giroux publishes the first English translation of her novel "A Coin in Nine Hands." . . . On these pages, a rare interview with the formidable Madame Yourcenar . . . plus an excerpt from her most intriguing volume of love-mysteries, "Fires."*

Madame Yourcenar makes her appearance in the lobby of Boston's Copley Plaza—among the palms, the statuary, the marble columns that look as if they had been lifted from a more regal past than this country, perhaps, can lay claim to. The hotel is a fine backdrop, though, for the first female "Immortal," the newest member of the ancient and august French Academy, to which Marguerite Yourcenar was inducted last year amid considerable fanfare and dispute. She is a formidable woman: by reputation, certainly; and if she is slightly less formidable in person, that is only because of her stature (she is small) and because she is wearing, with visible pleasure, a rose-colored silk jacket and a white scarf threaded with gold, which frames her face so that she looks at once flamboyant and sybilline—a unique but not unpleasant effect. Though her face is lined, there is a general impression of smoothness. Time, clearly, has not taken advantage of her. One suspects that nothing, and no one, possibly could.

This is a woman who has lived a life of her particular choosing. There is in her biography no record of squandered nights in Parisian bistros and dowdy Left Bank hotels, no idling, no drifting, no Byronic pursuit of glory in foreign climes, no tropical heats. She was always private, and fairly prosperous, having been brought up by an erudite, wealthy father who took her with him on his frequent travels and, at his death, left her with an income. Though French to the core—and it is a tough, solid one—she is physically remote from her country and has lived for the past thirty or so years on an island off the coast of Maine, where she has a sturdy white farmhouse, a dog, a pleasant country kitchen, and tables piled with books in Latin and Greek. It seems a comfortable life; and, whatever its drawbacks, they are not for the world to know.

In her books, Marguerite Yourcenar is present as a sure voice, a clear, unequivocal style. Her phrasing has a chaste quality; she is as classical as any French writer will ever be. Being French, of course, she also has some penchant for elaboration, and more than a touch of what she calls "vanité," but also a habit of keeping a distance from her subject. Even in her book *Fires*, which Madame Yourcenar admits to be the product of her own "love crisis," the "I" speaks across an ocean of time, experience, and self-imposed solitude.

"I don't think you should be involved in spilling your emotions in public. You're right to try to express them sincerely and clearly, so that there is a record of it somewhere, but not to indulge yourself."

Madame Yourcenar is saying this over a large glass of orange juice in the restaurant of the Copley Plaza. She has lowered her shawl and draped it across the front of her dress, so that, with her thick grey hair pulled back, her high, clear forehead in full view, she looks for all the world like an eighteenth-century judge.

Indeed, her judgments, on almost any subject, are absolute. The characters in her books will frequently sin; they will seldom waver. Most often, they convict themselves. Phaedra, Antigone, Clytemnestra, in *Fires*; Erick and Sophie in *Coup de Grâce*; Hadrian, in *Memoirs of Hadrian*; Zeno, in *The Abyss*: all pursue, with some violence, their fates. They struggle relentlessly with questions of love and pain, corruption and immortality—philosophers all, but never weak-spirited. Intelligence, for Yourcenar, denotes considerable strength of mind. She is at home with tragedy. Pathos, one suspects, would leave her cold.

It is easy to imagine how the author, given such a temperament, feels, and writes (as she often does) about the subject of love. She would never condemn Tristan and Isolde. She would probably never notice Don Juan. Young Werther, with all his sorrows, might earn her sympathy, but probably not her respect. She is, like virtually all her characters, difficult to please.

Here, then, a conversation with Marguerite Yourcenar about love and its attendant graces—pleasure and pain; about, too, art and mortality, and the peculiar chance that governs individual human lives—including the author's own.

Cathleen Medwick: *Is there any such thing as compromise in love, real love?*

Marguerite Yourcenar: You mean compromising about your own feelings or compromising with the other person? Well, what exactly is a compromise in love?

CM: *Can a person love halfway? You talk in "Fires" about "absolute love."*

MY: I don't think there is any halfway. People love absolutely or they do not love. But what, exactly, do we mean by loving absolutely?

CM: *I'll ask you.*

MY: Well, I suppose it's contained in that sentence on love that I've so often thought back on, it's become a kind of motif in my books: To love with closed eyes is to love like a blind person, love blindly. To love with open eyes is loving like a person who is demented. Well, in another way—let me make a jump and quote Blake: If the crazy one (I've forgotten the exact formula), if the crazy one went further in this direction, he would become very wise. So I think loving with open eyes—that is, being extremely aware (a) of the degree to which the person loves you, *(Continued on page 229)*

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MARGUERITE YOURCENAR

(Continued from page 226)

and (b) of the qualities and defects of the person and the difficulty of the situation—is to love like a very wise person.

CM: *In the preface to "Fires" you tell us that love is both a disease and a vocation. . . .*

MY: I think some people are called to it. They are naturally open-armed. And an extraordinary number of people are not open-armed. They are close-fisted. They just do not want to spend themselves.

CM: *And how is love like a disease?*

MY: Love is subversive. It takes us away from the humdrum of everyday life. And it has an element of possession and disease that carries us away from our ordinary selves. If you are a person with not much emotion and enthusiasm, it will probably leave you worse. If you are a person who is able to bear some emotion, it will probably make you better. It resembles what is said in *The Tibetan Book of the Dead*, that we will see in death what we believed and loved in life. If we believed in loving Jesus, we will see Jesus. If we believed in loving Buddha, we will see Buddha. If we believed in loving nothing, we will see nothing.

CM: *In "Fires," the poet Sappho appears in the modern figure of an acrobat. In an agony of love-grief, she tries to commit suicide by falling from the highwire. But her attempt fails. . . .*

MY: I've only recently discovered that that story has the same theme as a short story I wrote that has not been published in English but has often been published in France. It is called "How Wang Fo was Saved." Well, Wang Fo, the Chinese painter, is an old man, a very old man; but his disciples are very devoted to him because he's such a great painter. And he attracts the hatred of the Emperor, who arrests him and decides to have him beheaded. But before beheading him, he orders him to finish a little painting. And Wang Fo complies because he loves painting. He paints a seascape, like so many Chinese seascapes—a mountain on the horizon and so on, and a little boat alone at sea. And slowly, the boat becomes bigger, water fills the room, the feet of the emperor are wet, and everybody half-floats in the water. The boat arrives, the painter climbs into it and disappears in his own world. He's been saved by his art. It's a Taoist story.

And Sappho is a little bit the same. When she wants to commit suicide, she is protected by her art as an acrobat. She can't fall. She lives in that world protected by a net, which is the world of the artist, who is able to fall back on his own interpretation of life and the expression of his own emotion. And Wang Fo can't be condemned to death because he can retire to the world of his own creation.

CM: *Would you call yourself an optimist—or a pessimist?*

MY: I don't use those words. Those words are not in my vocabulary. With human beings, there are situations that are very tragic. Some people get caught in the machinery. Others don't. Call it luck, call it grace. Some people get hopelessly lost.

We hate to admit that our lives are bound by circumstances. That our lives rebound in certain directions because we have entered this room, for example, instead of going into the café where we might have met another person who would have influenced us. . . . The whole of life seems to go by rebound like that. It's a situation that doesn't please our pride

The book I am writing now is about a very humble man, a very nice, intelligent, but uncultivated man who has a very adventurous life—not because he wishes but because circumstances push him. The book is set in the seventeenth century. It will appear [in Paris] under the title *Comme l'eau qui coule—As Running Water* or *As Water Runs*. Because life is like that, it runs like water.

CM: *Are you looking at matters differently now than you were fifty years ago?*

MY: Curiously, no. I think that in the child there are already all the qualities that are in us as adults. And then at a certain period of youth we begin to want to be like the others of our generation. We take a costume and an attitude which are not always our own. But when you get a little freer, with experience, you realize you are not so different from the child. . . . I am very interested of course, like everyone else, in my personal life. But I don't much believe in personal life. I am so preoccupied with the whole. That always keeps me feeling that, even if people drown, the water goes on. Which is not the same as being what is commonly called an optimist. Because it seems to me that this world is a pretty bad place in many ways; but the power of life—whatever we mean by that—is so great, and so continuous, that every episode is a small episode in an infinity. Very important to the person who lives it, but still small.

CM: *Do you feel that you are, if not exactly a mystic, mystical in your approach to things?*

MY: I am essentially mystical, yes. With me there is always a motif beyond a motif, a desire to approach a center. Which I think is really a definition of a mystic: one who is trying to touch a center. *("Fires" excerpts, see page 230)*

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ON THE SUBJECT OF LOVE

In 1935, when she was thirty-two, Marguerite Yourcenar (interviewed page 226) wrote "Fires," lyrical prose pieces about love. What makes the book intriguing is the author considers this product of her youth a vehicle for "truths . . . that needed a lifetime to be rediscovered and authenticated."

Loving eyes closed is to love blindly. Loving eyes open is perhaps to love madly: to accept desperately. I love you to distraction.

I have an ignominious hope left. In spite of myself, I am banking on an instinctual continuity, the equivalent, in the life of the heart, of an absent-minded action mistaking a name, a door. Horrified at myself, I wish you Camille's betrayal, a failure with Claude, a scandal that would separate you from Hippolytus. Any *faux pas* could make you fall on my body.

One reaches all great events of life a virgin. I am afraid of not knowing how to deal with my suffering.

A god who wants me to live ordered you to stop loving me. I don't bear happiness well. Lack of habit. In your arms, I could only die.

Usefulness of love. Voluptuaries manage the exploration of pleasure without it. One doesn't know what to do with delirium while experimenting with the mingling and mixing of bodies. Then one realizes there are still discoveries to be made in a dark hemisphere. One needed love to learn suffering.

When I see you again, everything becomes limpid again. I am willing to suffer.

And you are going? You are going? . . . No, you are not going: I am keeping you . . . You leave your soul, like a coat, in my hands.

Love one another? No, you are not another. I pity you as I pity myself.

I have known young men who came from the world of gods. Their gestures made one think of star crossings; one wasn't surprised to find their tough porphyry heart insensitive; if they stretched out their palms in begging, their exquisite rapaciousness was a godly vice. Like all gods, they evoked disturbing kinships with wolves, jackals, and vipers: guillotined, they would have looked like pale decapitated statues. Some women, young girls, come from the world of Madonnas: the worst of them nurse hope like a child destined to future crucifixions. Some of my friends come from the world of wise men, from a sort of India or an inner China: the world around them vanishes like smoke; near these cold ponds reflecting the image of things, nightmares prowl like tamed tigers. Eros, my hard idol, your arms stretched toward me are wing vertebrae. I made you my Virtue; I accept seeing in you a Domination, a Power. I entrust myself to this terrible airplane propelled by a heart. At night, when we are drifting in slums together, your nude body seems then an Angel told to watch over your soul.

My God, I place my body between your hands again.

We say: mad with joy. We should say: wise with grief.

To possess is the same thing as to know: the Bible is always right. Love is a sorcerer: it knows the secrets; love is a dowser, it knows the sources. Indifference is one-eyed; hate is blind; side by side they stumble into the pit of disdain. Indifference is ignorant; love knows; it spells out the flesh. You must have pleasure from a creature to contemplate him naked. I had to love you to understand that the most mediocre or the worst of human beings is worthy, up there, of inspiring God's eternal sacrifice.

Six days ago, six months ago, it will be six years, it will have been six centuries . . . Ah, to die in order to stop Time.

Love is a penalty. We are punished for not having been able to stay alone.

You must love someone to run the risk of suffering. I must love you very much to suffer you.

I can't help but see in my love a refined form of debauchery, a trick to pass time, to do without Time. Pleasure executes a forced landing in midair, the sound of its engines frenzied by the heart's last somersaults. Prayer rises in gliding flights; the soul leads the body in love's assumption. For assumption to be possible, there must be a god. You have just enough beauty, blindness, and exactingness to incarnate an all-powerful. *Faute de mieux,* I have made you the keystone of my universe.

From a distance, your hair, your hands, your smile evokes someone I adore. Who? Yourself.

Two o'clock in the morning. Rats, in the garbage cans, gnaw at the dead day's remains: the city belongs to ghosts, to murderers, to sleepwalkers. Where are you, in what bed, in what dream? If I ran into you, you would walk by without seeing me, because we are not seen by our dreams. I am not hungry: tonight I am unable to digest my life. I am tired: I have walked all night to shake off your memory. I am not sleepy: I am not even hungry for death. Sitting on a bench, stupefied in spite of myself by the approaching morning, I stop reminding myself that I am trying to forget you. I close my eyes. Thieves are only after our rings, lovers our bodies, preachers our souls, murderers our lives. They can take mine: I challenge them to change a single thing in it. I throw my head back to feel the movement of the leaves above me . . . I am in a wood, in a field . . . Now Time is disguised as a street sweeper and God maybe as a ragpicker. He the stingy one, he the stubborn one, he won't allow one single pearl to be lost in the piles of oystershells stacked before tavern doors. Our Father who art in Heaven . . . Will I ever see an old man in a brown overcoat come sit next to me; there will be mud on his feet because he crossed God knows what river to join me? He would flop on the bench, holding in his fist a very precious gift that would change everything. He would open his hand very slowly, one finger after the other, very carefully because it could fly off. What would he be holding? A bird, a seed, a knife, a key to open the can of the heart?

Wit? In grief? Why not, there is salt in tears.

Afraid of nothing? I am afraid of you.

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Emotions and your health

Breakthrough medical discoveries—the amazing dialogue between mind and body

BY ELIZABETH AMES

Can happiness keep us healthy? Can anger or depression make us sick? Many scientists believe they can. Until recently, disease has been thought by modern science to be mainly a matter of bacteria and viruses. Yet today, there is increasing proof that our feelings play a powerful part in determining our health. Researchers are finding concrete evidence of biological links between mind and body—links more extensive and complex than anyone ever expected.

Of course, the idea of a mind/body connection is hardly new. Physicians and laymen alike have speculated on the psychological causes of illness since the time of Hippocrates. And in this century, experts had some notion of the biological relation between mind and body as early as the 1920s. At that time, Harvard physiologist Walter Cannon, in his famous theory of the "fight or flight" response, asserted that emotional stress could trigger hormonal activity which in turn effected other bodily changes. Our perception of danger, he believed, caused a release of adrenalin which speeded up the heart and respiratory rates, to produce an energized state enabling us to cope with the emergency.

Other mind/body connections were made as well. By the 1930s, emotional elements were thought to play a role in such ailments as hypertension, hyperthyroidism, bronchial asthma, ulcerative colitis, skin rashes, and peptic ulcer. Yet despite such notions, most scientists largely dismissed the idea that our physical well-being could be radically affected by such intangible things as feelings. That view is now changing as new technologies permit scientists to uncover the secrets of brain and body chemistry with greater precision and detail than ever before imagined.

These discoveries are confirming the role of our emotions in illness, not only in traditional "psychosomatic" ailments but many others as well. For example, psychological factors are today believed to be involved in infectious diseases, such as mononucleosis, influenza, and herpes simplex. They have also been related to allergies, our ability to accept organ transplants, and our vulnerability to such autoimmune diseases as rheumatoid arthritis or lupus. There are even signs that our feelings may play a role in our resistance to cancer.

These new insights have many implications. According to some experts, they suggest that we may be able to influence our susceptibility to certain conditions by inducing changes in our mental state—through such techniques as biofeedback, positive thinking and eventually through drugs. In some of the most exciting new research, scientists are now finding that drugs used today to treat diseases of the mind have hidden promise for diseases of the body.

Our advanced knowledge of mind/body pathways has been made possible by sophisticated techniques such as radioligand binding and radioimmunoassays, which allow researchers to track irradiated hormones and other chemical substances from their origins in the brain to target organs throughout the body. We also know more about the brain itself. Ten years ago, fewer than a dozen chemicals had been identified as neuroregulatory hormones, possible mind/body links. Today, many more have been identified and researchers are just beginning to explore their effects.

In addition, we're also finding that familiar hormones have functions never before imagined. For instance, the catecholamines (such as epinephrine and norepinephrine) were once thought to cause only the increases in heart rate during "fight or flight." Now we know they cause more subtle moment-to-moment body changes. They also have been found to constrict the blood vessels, contributing to hypertension.

All of these revelations are creating a fuller, more detailed picture of how the brain communicates with the body. For example, it is thought that when we're angry or threatened—again, the familiar "fight or flight" response—our emotions are transmitted to a part of the brain known as the limbic system, which in turn arouses the hypothalamus (the part of the brain that regulates basic body functions, such as temperature and appetite). The hypothalamus is then believed to affect the pituitary gland, causing the release of the adrenocorticotrophic hormone (ACTH), which can affect the whole body or be targeted towards a particular organ, such as—in this case—the adrenal glands. The adrenals ready the body to meet the emergency, releasing the catecholamines as well as potent corticosteroids to create our energized state of arousal.

Anger produces stronger effects on the heart than any other feeling, even fear . . .

Yet scientists now know that there are many other pathways from the brain to the body aside from the one involved in "fight or flight." They are discovering that our emotions can cause other bodily changes that are infinitely more subtle. One of the newest revelations along these lines is the relation of the mind to our immunity. According to Robert Ader, Ph.D., professor of psychiatry and psychology at the University of Rochester School of Medicine and Dentistry, as recently as a few years ago the immune system was thought to be largely "autonomous" within the body—impervious to emotions and their physical effects. Today, however, researchers have identified receptors on white blood cells for a wide variety of hormones regulated by the brain. This, says Dr. Ader, "implies that emotions that result in neuroendocrine [hormonal] changes have the potential to modify our immunity."

Other studies are actually demonstrating that connection. Through placing lesions (localized, defined areas of diseased tissue) in certain areas of the brain, experts have been able to affect immediately an animal's susceptibility to certain ailments. In one set of these studies, they have found that damage to the hypothalamus quickly suppresses white blood-cell activity. Animals whose brains are altered in this way will not suffer as much from an asthma-like allergy known as anaphylaxsis, even though they had been exposed to substances that should have made them suffer a severe reaction.

While lesioning studies have been conducted for some time, researchers have now refined their techniques so that they can observe the effects of such lesions directly on immune cells themselves. In a 1980 study, Steven E. Keller, Ph.D., Marvin Stein, M.D., and Steven J. Schleifer, M.D., of Mt. Sinai School of Medicine in New York City were able to show through such methods that damage to the hypothalamus impairs the effectiveness of T-lymphoctyes, the white blood cells primarily responsible for protecting us against cancer. While they are not precisely certain why this takes place, they believe that the hypothalamus may produce a substance of some kind that actually triggers our immune reaction.

Using similar methods, other scientists are finding the same kind of biological links between mind and the heart. Two years ago at the Baylor College of Medicine in Houston, Texas, neurophysiologist James E. Skinner, Ph.D., and Craig Pratt, M.D., found evidence to show that lesions in the frontal cortex of pigs protected them against fatal heart attacks—even when they had subjected the pigs to high stress and blocked their coronary arteries to simulate heart disease. According to Dr. Skinner, the experiment provides particularly strong proof of the impact of emotions on the heart: the cortex is the area of the brain directly concerned with regulating our emotions.

Clearly, the "wiring" between mind and body is there—but precisely how does it work? What kind of emotions produce which illness? How—and when? Researchers have been trying to answer these questions through studying the effects of various stresses on both man and animals. On the whole, they have found that so-called "negative emotions" decrease our resistance to many diseases. In many studies, the loss of a job, a spouse—or another sudden "life change" that causes anxiety or depression—has been correlated with higher illness rates and, in some cases, lowered white-cell activity.

In one noted study, Caroline Bedell Thomas, M.D., of the Johns Hopkins University School of Medicine, followed 1337 alumni of the school for up to thirty-four years after their graduation. She found that the approximately fifty members of the group who developed cancer displayed a high incidence of alienation and nonaggressive, emotionally contained personality traits—much like the members who eventually committed suicide. And in another respected experiment, researchers were able to *predict* the outcome of biopsies of women with suspicious pap smears, based on the patient's reported tendency to react to life situations with feelings of hopelessness.

(Continued on page 234)

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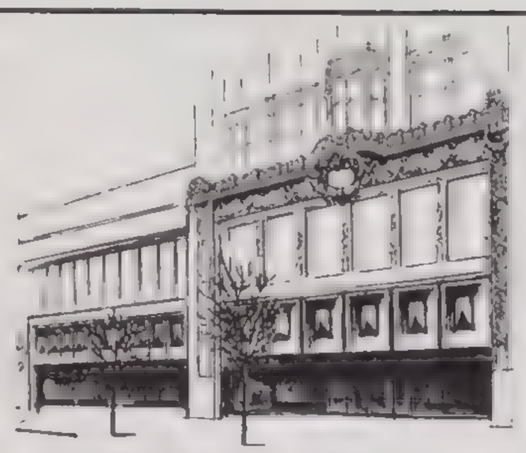

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EMOTIONS/HEALTH

(Continued from page 233)

Yet of all the emotions, the one that seems to have the closest relationship to a particular illness is anger. The correlation between the angry, aggressive "Type A" personality and heart attacks is well known. More recent studies are serving to strengthen this connection. At Yale University, Gary E. Schwartz, Ph.D., professor of psychology and psychiatry, and colleagues examined the cardiovascular patterns of students as they experienced anger, happiness, fear, sadness, and relaxation. He discovered that anger produced effects on the heart more severe and long lasting than any other feeling, even fear. Schwartz's "angry" students showed greater increases in heart rate. When they exercised, their recovery from the exertion was slower. According to Schwartz, the results may suggest that working out while angry may sometimes reduce the healthful effects of your regimen.

But what about positive emotions? They've received far less study; however, authorities are now beginning to focus more attention on their role in good health. At the University of Chicago, psychologist Suzanne C. Kobasa, Ph.D., found that, of 259 middle- and upper-level managers in a large utility, those who remained healthiest in the face of stressful life events over a five-year period displayed what she calls "hardiness"—a sense of "commitment" to what they were doing, "control" over their environment, and a sense of "challenge" when faced by life changes.

Kobasa's findings are very close to those of another authority, former *Saturday Review* editor Norman Cousins. Three years ago, Cousins intrigued both the public and the medical profession with his book *Anatomy of an Illness* (Norton), an account of his recovery from serious spinal illness through his own self-styled laughter therapy. Today, Cousins, a lecturer at the UCLA School of Medicine, is studying some forty patients who recovered from supposedly irreversible illnesses. Writing up his preliminary observations in an article in *Saturday Review* last May, he reported that while these patients' illnesses were precipitated by some sort of emotional crisis, their recovery always began after they "decided they wanted to live and were prepared to make a supreme effort towards that end."

Support for Cousin's analysis is provided by forty-five-year-old Barbara Coleman of Los Angeles, founder of We Can Do, an organization of cancer survivors. Fifteen years ago, she recalls, "I had a brain tumor the size of a lemon and after surgery and thirty-one cobalt treatments it came back within ten months of surgery." But, after the second operation and a stage of "panic," "I sought out a Jungian analyst who helped me put the pieces back together again. I decided consciously to take responsibility for my own life and health." She stopped smoking, started writing in a journal and—despite her condition—began to relax. Just this year, her doctor has pronounced her "cured."

Despite such success stories and concurring test results, the relationship between emotions and illness is *(Continued on page 238)*

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EMOTIONS/HEALTH

(Continued from page 234)

not quite as simple as the evidence seems to suggest. In a smaller number of studies, negative emotions such as anger and denial have also been shown to protect individuals and lab animals against disease. Even "happy" situations—for instance, in one study, a bingo game rigged so everyone won—can cause the same hormonal changes as an unpleasant, stressful event. Remarks one researcher, Joan Borysenko, Ph.D., instructor of medicine at Harvard Medical School, "People tend to go overboard and believe personality is a decisive factor in illness when it is only one of the factors. What makes me nervous about this is that it makes people feel guilty about getting sick."

Still, despite such reservations, the new discoveries are beginning to have a decisive impact on how doctors think about disease—and how they are treating it. An increasing number of medical centers are teaching relaxation methods such as meditation and biofeedback to treat conditions ranging from asthma to the paralysis caused by strokes. Yet while the public is most familiar with these so-called "natural" ways of blocking the effects of stress, the most exciting treatment advances may actually come out of current drug research. Scientists are now finding that drugs used to treat the emotional stress suffered by the mentally ill may also block its negative effects on the body. At the Baylor College of Medicine, Dr. Skinner is conducting studies indicating that Ethmozin—a neuroleptic drug currently used as an antidepressant—in mentally healthy humans, also prevents irregular heart beats. What may make this a particularly effective drug for cardiac patients, he suggests, is the fact that it is precisely these irregular beats—or fibrillations—that cause death from heart attacks. In other centers, researchers are looking into the effects of tricyclic antidepressant drugs, such as Imipramine, on the immune system, believing that they may possibly block the effects of the stress-linked catecholamine hormones on white blood cells.

Finally, if the mind and emotions can alter our health, then what are the health effects of elements within our environment and behavior that affect our emotions? Today, many doctors are asking that question. They are viewing disease not simply as a matter of bacteria and viruses but rather as the result of complex interactions between biological, psychological, and social factors. According to this "biopsychosocial model," germs alone may not be enough to make us sick; but exposure to disease coupled with depression or a job setback can be enough to tip the balance from health to illness.

Just a few years ago, researchers sharing these beliefs met at Yale University to discuss a new field, known as Behavioral Medicine, bringing together experts from such diverse fields as psychology, epidemiology, and anthropology, along with medicine.

According to these authorities, not only are emotions important to health, but so are the things that help us cope—such as social support from friends and family. The "medicine" they provide can be had in a ten-minute telephone conversation, a break at the office, or during a quiet moment at home. It's not an expensive remedy and, if we're fortunate, it's easily available. ▽

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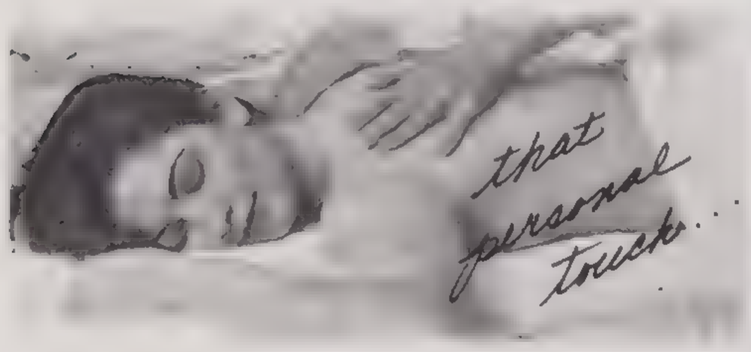

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moving

How to meet a fitness challenge... custom-made exercise... energy example

Challenge . . . the risk of a potentially dangerous sport, of learning a new skill, of competition—for all, there's a way to prepare mind and body. One secret: controlled tension, according to sports psychologist and former tennis pro Julie Anthony, Ph.D. Too much tension—from fear, from competition—can constrict vision, stiffen muscles, impede performance. To reduce: flex and relax arm, leg, shoulder muscles before exercise. Another winning strategy: a positive mental picture. Dr. Anthony explains, "Instead of imagining 'I'm going to fall, lose, fail,' as beginners often do, use visualization to your benefit. Focus on the pleasures of exercise, the good weather, the scenery. Remember past athletic victories. Think of one flawless parallel turn, one perfect forehand. Visualization can speed learning, prepare muscles for peak performance."

This approach to learning a sport, facing risks, competing in athletics can carry over into career. Relaxation exercises can prepare a woman for an interview, business presentation. And, the confidence that comes from athletics, from meeting challenges, enhances allover performance.

Feeling fit, mastering a physical skill can boost mind / body confidence

Newest fitness trend: *private instructors who custom-design programs, monitor each movement, practically coax you into shape. Some exercise instructors arrange private classes at a studio, some come to your home or office. One New York favorite, Melody Rodgers, evaluates weak/strong body areas, schedules private classes for beginners to advanced, helps people with back problems. Melody also provides personal exercise tapes—a boon for keeping fit while going on the road. One specialty is abdomen strengtheners (212/686-1861).*

At-home classes and made-to-order gyms are big timesavers, motivators. New York City movement therapist Marianne Battistone plans home gyms and exercises based on strength, flexibility, cardiovascular testing, therapeutic needs (212/734-7419). . . .Dinah Goodes delivers classes in calisthenics, posture, good body use for daily movement to women/men in NYC. Call: 212/586-6300. . . .In Los Angeles, fitness trainer Jackson Sousa drives his "exercise van"—stocked with rowing machine, Exercycle, weight machines—to home or business. He works out alongside his client, evaluating his/her progress, encouraging perseverance (213/456-2852). . . .Occasional pre-party/after-work refresher: call in a home-delivered massage. NYC's Tweet Carlson kneads out tension, recharges energy (212/855-1884).

Long-time international singing star Nana Mouskouri travels year-round for concerts, recordings, draws her energy from being constantly busy. "There's no recipe for energy. Having goals—my career—keeps me fresh. I try to spend energy on the right things." Nana's "right things": singing, of course; ten-minute breathing exercises ("I lie down, rest three books on my stomach, and breathe deeply, slowly, watching the books rise and fall. Helps my voice, builds stamina"); and, on a rough day, a fifteen-minute retreat ("I turn out the lights and clear my mind of everything. I come away feeling as if I've had a long, sound sleep"). Eating cautiously helps, too: "I have more energy to move when I'm at my best weight. And, I feel best when I'm not overindulging." When vacationing, Nana skis, swims, walks in the mountains every day. "Doing nothing can be tiring. My form of relaxation is change, doing something I enjoy."

Photo, *above:* Hair and makeup by Rick Gillette

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Talking about...

Treasures

Our expert answers your questions about collectibles

By Jeffrey Hogrefe

believe my set of 1940s modern furniture is a collectors' item by Donald Deskey—but, help—it is not labeled and I cannot authenticate it. How can I authenticate it, and approximately how much is it worth?
D.L., San Francisco

The chief designer of the interiors of Radio City Music Hall and one of the first Americans to combine industrial materials and sharp, spare forms—Donald Deskey designed an amazing variety of furnishings for mass production from the 1920s to the 1960s, much of which is difficult to attribute because frequently it is not labeled and often looks like the work of other designers, according to Derek Ostergard, who is currently an associate of David A. Hanks & Associates, a New York consulting firm, compiling a book on the designer.

Even though attribution can be something of a problem, there is a great deal of interest in Deskey's designs right now, and collectors and specialists are able to ascribe many examples to the designer. A few examples actually bear a paper label with the name *Deskey-Vollmer;* most, however, are authenticated by comparing them with photographs which appeared in design periodicals at the time. (Deskey's work was highly regarded, and closely followed by magazines.) Particularly sought-after are the custom-made furniture and furnishings that were executed in the late 1920s and early 1930s, primarily for homes, department stores, and some art galleries.

On the average, Des-

(Continued page 250)

Fine example of rare Chinese hardwood furniture to be found in this country: spare-lined, surprisingly contemporary looking Ming Huang Huali yoke back armchair, sold by Sotheby's, New York City, for $12,500

Amusing English enameled boxes, like this one bearing the portrait of Lord W. C. Blakeney, c. 1753, are still under-collected, with stable prices.
Left: **Becoming modern classics, the sharp, sleek forms of designs by Donald Deskey (1920s to the '60s), such as this three-leaf lacquered screen, sold by Christie's, NYC.**
Right: **"Moi + Chat," by Wanda Wulz, one of about one hundred offbeat, avant-garde Italian Futurist photographs to be sold by Sotheby's in NYC this month.**

Photography/A D.: Marcus DeVoe Hair: John Pierro Makeup: John Matsuura

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TREASURES

(Continued from page 243)

key's designs range in price from several hundred to several thousand dollars, according to Nancy McClelland, vice president of Art Nouveau at Christie's in New York, and higher prices have been recorded for exceptional examples (often one-of-a-kind with a notable provenance). For example, a three-leaf custom-made lacquer screen was sold for $13,000 at a Christie's sale.

Collectors soon should have an easier time documenting Deskey's designs. There are examples on exhibition at the Metropolitan Museum of Art and the Philadelphia Museum of Art. Leading dealers of twentieth-century design have begun to carry his work.

Q. *I have a small collection of painted enamels that my mother left to me. Would you tell me more about them—when were they made, what they are worth?* *M.W., San Francisco*

A. Colorful, anecdotal, and eccentric, painted enamels were made in England between 1750 and 1840 in a distinctively English manner which sets them apart from other enamels. The common objects are boxes and watch cases; however, owing to their popularity, enamels covered a variety of objects—from badges to wine funnels. The best are rococo, painted in the 1750s and 1760s with tiny landscapes, bouquets, exotic birds, portraits, buildings—mostly copies of popular prints or drawings.

Collectors of these enamels tend to specialize in themes: historical subjects are popular, as are bonbonnières, small containers for sweetmeats in the shape of birds, animals, fruits, vegetables, and heads of famous people.

Enamels are found in shops and auctions specializing in jewelry, porcelain, and *objet vertu* both in America and England. Kevin Tierney, who is head of the silver department at Sotheby's in NYC, notes that the market is stable, and has been for some time—even during the big boom in collecting—with bonbonnières the most popular in his sales and prices, on the average, under $1000. Millie Manheim, of D.M. & P. Manheim Antiques Corporation in New York, also notes that the market is quiet, attracting a small group of traditional collectors, as it has during most of this century. The Victoria & Albert Museum in London has one of the finest collections. *English Enamel Boxes,* Susan Benjamin (Viking), is an attractive and well researched reference.

Q. *My ceramic plate is stamped Picasso on the back. Can you tell me if it was in fact made by the artist? If so, when and where was it made, and approximately how much is it worth?* *G.T., San Francisco*

A. Yes—Pablo Picasso designed a variety of ceramics—white disks in relief, brightly colored ovals, dishes, jugs, and vases—between 1946 and 1973 at Vallauris in the south of France. But he did not make each one personally. With blocks and stamps fashioned by the artist, ceramists at the Madoura Pottery turned out a limited edition of his designs in ceramics—much like a limited edition of prints. The approved editions were stamped on the back: *Madoura Empreinte Originale de Picasso.* The unapproved editions, also made at the pottery with his stamps and blocks, were marked on the back: *Madoura Plein Feu.*

Although a few years ago they were relatively inexpensive and sold in France for a hundred dollars or so, now these ceramics usually sell at modern art and print sales for $500 to $2500, according to Nancy Whyte, a specialist in modern art at Christie's in New York. And collectors of these ceramics, who tend to be modern-art collectors, will pay more for rare and exceptional examples.

More reading: *Picasso Ceramics Volume III, 1949–1971,* Georges Bloch (Wittenborn). Check second-hand bookstores for *Picasso's Ceramics,* Georges Ramié (Viking Press).

Q. *I have some simple Chinese hardwood furniture bought by my grandparents when they were missionaries to China in the 1930s. Would you tell me more about it—when it was made, what it is worth, and who collects this furniture?* *L.H., Massachusetts*

A. In general, there are two categories of Chinese hardwood furniture found in this country: one, heavily carved ornate furniture brought here when it was new at the turn of the century; two, simple and spare Ming Dynasty and Ming-style furniture brought here in the 1920s, 1930s, and 1940s by missionaries, State Department officials, and other Westerners. Yours is most likely the latter.

Precise dating can be something of a problem, however. The traditional hardwood furniture was made for scholars, merchants, and aristocrats from the fourteenth century to the nineteenth century without any significant changes in the five hundred year period. For dates, collectors usually analyze the woods and methods of joining, which can vary from century to century.

Even though it is rare, well constructed, and surprisingly contemporary in appearance, on the average, traditional Chinese hardwood furniture is considerably less expensive than comparable French, English, or American furniture. According to Rebecca Jones, who is a specialist in Chinese furniture at Sotheby's in New York City, prices at sales there range from $1500 for a simple nineteenth-century Ming-style table to $30,000 for a rare Ming hardwood low table with exceptionally fine woods and construction. Sotheby's will offer a selection of about a dozen examples of Ming in a sale on November 19; Christie's will also offer a selection on December 1 and 2.

More Collecting . . . Futurist Photographs

Speed, energy, light—and modern chaos—are the qualities found in photographs manipulated by the Italian Futurists, a group of avant-garde artists who experimented with photo-montage, photo-collage, aerial photography, and typography in photographs between 1909 and the 1930s. Unfortunately, most of these photographs were destroyed by the Fascists in the 1930s; therefore, few collectors have ventured into this area. Giovanni Lista is one of the few. For almost twenty years he has pursued this obscure field, writing extensively on the subject and amassing a leading collection—the subject of an exhibition at the Musée d'Art Moderne de la Ville de Paris in the fall of 1981. Now on November 9, approximately one hundred of these photographs—most rare, many unique—will be offered for sale at Sotheby's New York City. Examples by such leading Futurists as Wanda Wulz, Bragaglia (he and others used only one name), Tato, Demanins and Farfa bear estimates from $500 to $7000. A presale exhibition begins the first week in November.

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Entertaining:

Tips and Treats

Pre-party at Mary Lasker's: dining table, chairs—the whole room was wrapped with silk and muslin—intriguing look from Studio Morsa—scented by hundreds of fresh roses, with their own special shine.

Gift-wrapped party…how the cookie cuts…a delicious education… **By Sandi Britton**

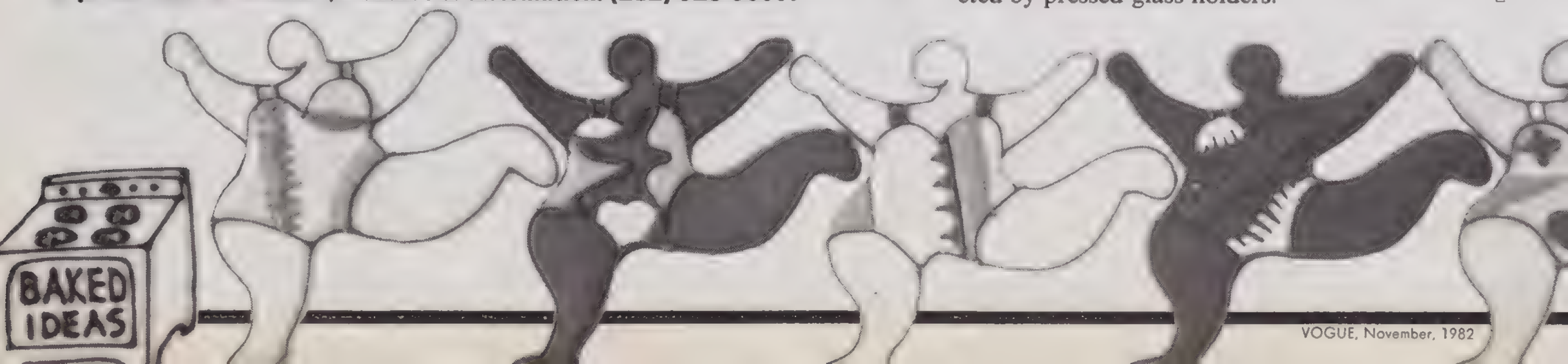
HELP *for holiday entertaining from an expert, exactly what you want now. Just in time: a wonderful new cookbook that's like having a friend with you in the kitchen. "Cooking with Lydie Marshall" (Knopf) is by a French woman who, ten years ago, started one of New York City's most desirable cooking schools, "A La Bonne Cocotte." The book is organized into twenty-two lessons, with progressively more sophisticated (not necessarily more difficult) techniques, and menus that incorporate an ever-expanding repertoire of great dishes, super pastries and desserts—classics like sausage in brioche as well as irresistible inventions like chicken with feta cheese, pine-nut fritters, white-bean purée—and many would be huge holiday hits. The next best thing to being at her school, the book actually represents a year's worth of her classes.*

SOME COOKIE! SOME IDEA!

Terrific find for holiday parties and presents: some of the most amusing cookies you've ever seen, made from a cookie cutter designed especially for you. They're the sweet concept of "Baked Ideas," a company started by two young women artists who also love to cook. Result: witty, unique cookies, iced in vibrant colors, that taste as good as they look. For an art gallery opening, the baked idea was a paint-brush cookie. For a wine lover's birthday, a life-sized replica of a wine bottle. To announce the launching of artist Niki de Saint-Phalle's perfume, the "Nanas" dancing *below*. Each originally designed cookie cutter costs $20; cookie prices start at around $1 each. For information: (212) 925-9097.

To transform a foyer into a fantasy dining room—or turn any public room into an intimate magical space: gift-wrap it. Wrap everything—from the table and chairs to the walls, ceiling, stair banister, even the lamps . . . as designer *Antonio Morello* and architect *Donato Savoie* of New York City's Studio Morsa did in the large entrance hall of *Mrs. Albert D. Lasker's* country house. The occasion was the fortieth wedding anniversary ("Isn't that remarkable?" Mrs. Lasker asks) of *Mr. and Mrs. Sidney Brody,* her stepdaughter and her husband, visiting from California. For the celebration, Mrs. Lasker decided, the dining room would be too small; the entrance hall was of the right size but needed something. The answer: draping and swagging with 350 yards of an icy pink silk, over even more bolts of natural muslin. "The trick to getting this look just right," said Mr. Morello, "is to use enough fabric." Golden cord was then wound around the table and chairs; white silk cord around walls and ceiling. Eighteen hundred roses, many from Mrs. Lasker's own garden, were misted with water and sprinkled with clear sequins, and paraded down the center of the table, marshalled by small candles, their glow faceted by pressed-glass holders.

DOUG HOPKINS



Photographer: Patrick Demarchelier; Nightgown: Sami for Savage Designs, Earrings: Marsha Breslow

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ARABELLA CAMPBELL McNAIR WILSON

Living: Ideas and Trends

At home with Laura Ashley...architect who designs furniture...sheet chic

By Barbara Plumb

Feminine, fresh, intimate—Laura Ashley prints have transformed many dowdy rooms into cozy, irresistibly welcoming surroundings. "For me, the more faded and mellow the interior, the more beautiful it is," Laura says. "I long for a newly decorated room to 'settle down.' Handmade patchworks, needleworks, rag rugs, lots of lace and white starched linens . . . are all bliss to me." Pictured from "The Laura Ashley Book of Home Decorating," by Elizabeth Dickson, Margaret Colvin (Harmony Books), above: attic room with poppy flower print and carnival stripe; left: the dining room in Bernard and Laura Ashley's farmhouse near Carno, Wales.

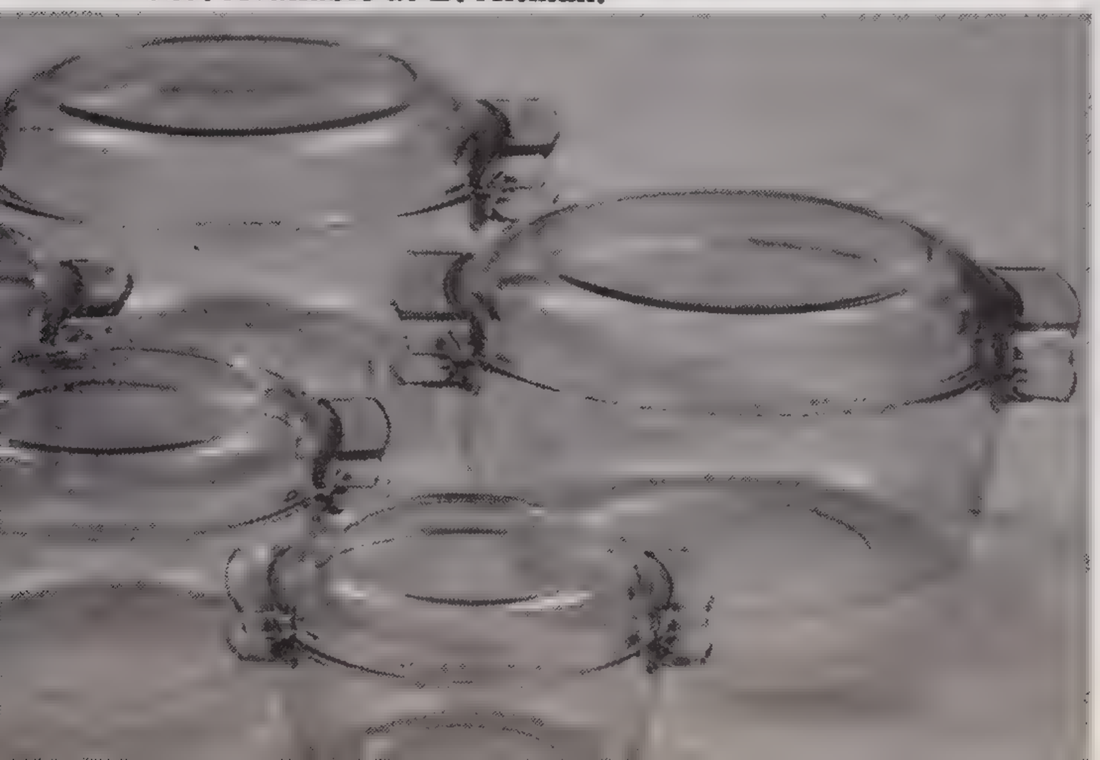
Visible conscience: new way for dieters to track progress —the Krups electronic digital bathroom scale, equipped with a memory storage bank and seven recall buttons allows you to record your weight over an extended period of time. Digital readout may be attached to scale or mounted on the wall. Of drawn steel with a padded vinyl platform; $150. At Bloomingdale's.

◀ *Architect Richard Meier—emulating his predecessors Miës van der Rohe, Marcel Breuer in the 'twenties and 'thirties, and Eero Saarinen in the 'forties, 'fifties—is now designing furniture for the home. But rather than opting for metal or plastic, like these other architects, he chose wood. "I think wood, in its tactile qualities, tensile strength, and grace, reflects the tradition of fine furniture," Richard says.*

This chair (price about $2000), based on one he designed for the Member's Reading Room of The Solomon R. Guggenheim Museum in New York City in 1978, is hand-finished in natural wood, black, or white.

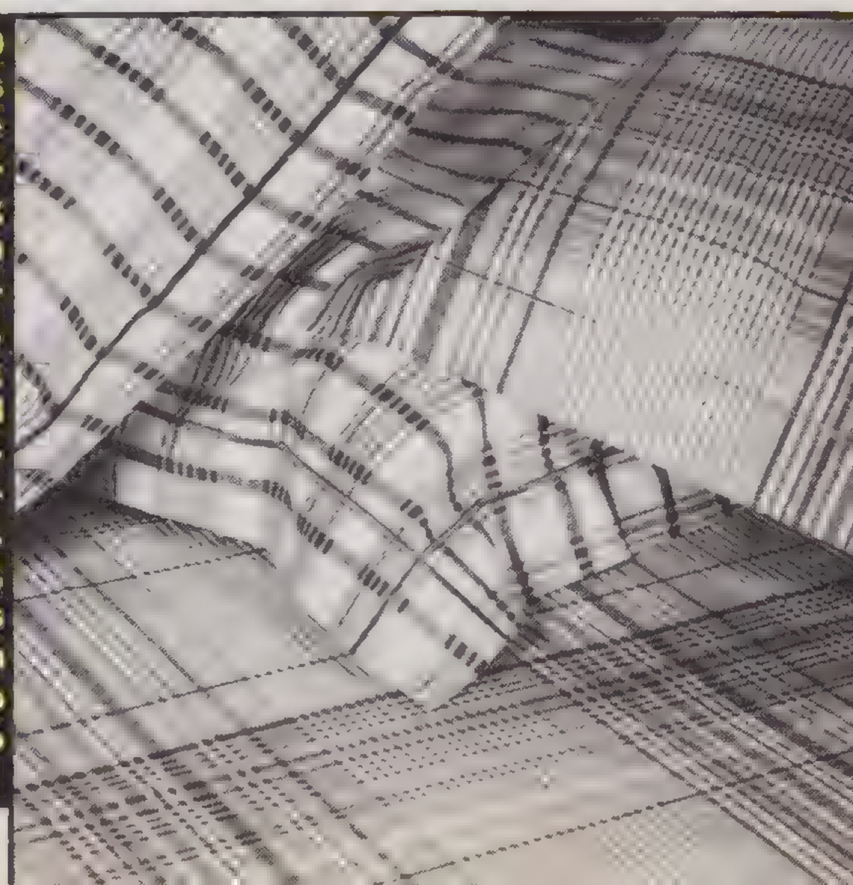
Other items include: tables, stools, chaise. Through designers at Knoll International.

Cooking with glass? **Lids that repeat the shape of their casseroles make this new line of bakeware twice useful: side-handled tops can be reversed to use as au gratin dishes or serving plates. Called Culinaria, these pots by Italian architect Sergio Asti with Inao Miura are made of Pyrex in France by a subsidiary of Corning. They can go from freezer or fridge to microwave or conventional oven, onto the table, into the dishwasher. Five sizes: .65 liter, $7.50, to four liters, $15. Available at B. Altman.**



DOUG HOPKINS

Plaid sheets, woven of 100 percent cotton in the Vosges region of France, look more like European men's shirtings than traditional bedding materials. They, along with other linens, blankets, towels, bathroom accessories, brushes, soaps, are among treasures at newly opened "Ad Hoc Softwares," sister-shop to "Ad Hoc Housewares," both in NYC. Co-owners Julia McFarlane, Judith Auchincloss always wanted a linen cupboard in the original shop but had no room. "So, we decided to open a second shop."



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To apply for an LCD Quartz calendar watch, mail your name and address *and this original printed notice* together with $5 for each watch desired. Add only $2 shipping and handling no matter how many watches you are requesting. NOTE: Specify model and color choice for each watch as follows: Men's Gold (Item #20710A), Men's Silver (Item #20720B), Ladies' Gold (Item #20730C), Ladies' Silver (Item #20740D). Mail to: **Delucca, Goldrich & Lord, Ltd., Calendar Watch, Dept. 939-8, Box 1020, Westbury, N.Y. 11595. (D20700)**

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Wines

By Martin Gersh

Superb finds from four countries, amazing buys now!

Fifteen or twenty years ago, I occasionally drank a nice, commercial Sherry, most often as an aperitif, sometimes as an after-dinner drink—and while those experiences invariably were quite pleasant, they were never memorable. As time went by, I omitted aperitifs entirely and drank nothing at all before dinner, unless some kind host offered me a glass of white table wine. Thus, several years ago, when I first came upon the extraordinary reserve Sandeman Sherries shortly to be described, the discovery was both startling and profoundly instructive.

The twenty- to forty-year-old Sherries in this group are descended from *soleras,* or "mother casks," established in Jerez, Spain, by the English firm of Sandeman more than eighty years ago. All are formidable and complex wines whose decided sweetness increases on a graduated scale (in the order in which they are presented here) from the two Amontillados to the Imperial Corregidor Oloroso.

Long a passionate devotee of Vintage Ports and fine Sauternes, other grand wines that offer pronounced sweetness as an important feature of their overall structure, I believe that these five exceptional old reserve Sandeman Sherries can best be savored and appreciated by those who also esteem such opulent beverages—and for exactly the same reasons. Sumptuous, delicious, highly intriguing and deeply satisfying, they unfailingly provide a wonderful prelude or memorable climax to any evening's enjoyments.

SANDEMAN AMBROSETTE SHERRY Moderately sweet, of good size and high tonality, with a lively flavor exhibiting nutty, caramelized apricot elements—a distinctive, superior Amontillado. *About $12.*

SANDEMAN ROYAL ESMERALDA SHERRY I consider this compact, middle-toned Amontillado Sherry to be uniquely well suited to desserts. Alluring, charming, it is elegant and honeyed as an old Sauternes. *About $12.*

SANDEMAN ROYAL AMBROSANTE SHERRY By far the smallest in production among these lovely examples, Sandeman Royal Ambrosante is a rare Palo Cortado Sherry. Dignified and imposing, it possesses moderate body and a mellow, toasted, coffee-like aspect to its taste. *About $15.*

SANDEMAN ROYAL CORREGIDOR SHERRY Absolutely captivating! Quite sweet, pungent, and dense, this wonderful Oloroso Sherry is most appropriately named—a truly regal wine. *About $12.*

SANDEMAN IMPERIAL CORREGIDOR SHERRY Full-bodied and deep, a truly magnificent Special Oloroso, Sandeman Imperial Corregidor is the most luscious, concentrated, and supremely opulent Sherry that I have ever encountered. *About $22.*

Several attractive, well-made and very modestly priced table wines recently came to my attention, all produced by The Monterey Vineyard in Monterey County, California. As I hope to convey to you in the reviews that follow, they are wines of quality and individual personality.

RECOMMENDATIONS

U.S.A.

THE MONTEREY VINEYARD PINOT BLANC 1979 An unusually good and vigorous white table wine—nicely concentrated, moderate-to-large in body, with pungent fruitiness and ferny taste overtones. *Vintage rating: Excellent. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2¼ hours, then aerate 30–45 minutes. $4–$4.50. (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

THE MONTEREY VINEYARD CHARDONNAY 1979 Quiet and reserved, with nice Chardonnay fruitiness and substantial body—an extremely pleasant, useful white wine. *Vintage rating: Excellent. Best drinking: for the next 2 years. Aeration: Refrigerate for 2½ hours, then aerate 25–35 minutes. $6–$6.50.*

THE MONTEREY VINEYARD FUMÉ BLANC 1979 Spicy and robust, high in tonality, this most laudable white table wine is produced from Sauvignon Blanc grapes grown in San Luis Obispo County. *Vintage rating: Very Good. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2¼ hours, then aerate 15–20 minutes. $5–$5.50.*

THE MONTEREY VINEYARD GEWÜRZTRAMINER 1981 Though essentially a table wine, this animated and resinous white could, like a Champagne, perform equally well as a dessert wine. Possessing the faintest suggestion of sweetness and small-to-moderate body, this bottle is interesting, provocative—very commendable. *Vintage rating: Excellent. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2 hours; no aeration required. $5–$5.50.*

THE MONTEREY VINEYARD CLASSIC CALIFORNIA RED 1979 Presenting a grape structure entirely new to me, composed of 65 percent Cabernet Sauvignon, 20 percent Zinfandel, and 15 percent Pinot Noir grapes grown in California's Central Coast counties, this is a big, marvelous, fruity, vibrant, inexpensive red wine with lots of zing—an extraordinarily impressive value! *Vintage rating: Very Great. Best drinking: for the next 3–5 years. Aeration: 1¼–1½ hours. $3.50–$4.*

ITALY

BIANCO DEL BEATO 1979 (FATTORIA DEI BARBI) Made from Trebbiano and Malvasia grapes, this appealing, forceful, good-sized white table wine from Tuscany is Sauvignon Blanc in style—well-balanced, finely concentrated, satisfying in every way. *Vintage rating: Excellent. Best drinking: for the next 2 years. Aeration: Refrigerate for 2½ hours, then aerate 25–35 minutes. $6.50–$7.*

BARBERA D'ASTI SUPERIORE 1978 (GRANDUCA) A distinguished, spicy, really pretty Piedmontese red wine of moderate body that displays finesse, nice fruitiness, and a long-enduring second taste. *Vintage rating: Very Great. Best drinking: for the next 3–4 years. Aeration: 25–35 minutes. $4.50–$5.*

FRANCE

CHÂTEAU RAYAS RÉSERVÉ 1978 Huge, exceedingly fine—a deep-toned, intense Châteauneuf-du-Pape white wine from the Rhône Valley, resembling Italy's Greco di Tufo in an excellent vintage year such as 1979. *Vintage rating: Excellent. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2¾ hours, then aerate 30–45 minutes. $20–$25.*

HERMITAGE 1977, LE CHEVALIER DE STERIMBERG (JABOULET) Rather clumsy and heavy-handed when opened, this Rhône white table wine took a decided turn for the better after thirty minutes of aeration, and continued to develop further until, at forty-five minutes of exposure to air, it finally revealed itself as an unusual and superior wine in the style of a large-scaled Graves like Domaine de Chevalier—oily in texture, with a nice lemony taste element. *Vintage rating: Good. Best drinking: for the next 3 years. Aeration: Refrigerate for 3 hours, then aerate 40–50 minutes. $12.50–$15.*

CHÂTEAU LAVILLE-HAUT-BRION 1977 Full of dash and verve, a white Graves with creamy texture and fairly big size—a gem! *Vintage rating: Good. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2¼ hours, then aerate 5–15 minutes. $27–$30.*

CHÂTEAU MONTROSE 1977 One of the best red Bordeaux to emerge from a shaky vintage year during the past decade—rich, almost luscious, deep-toned and large-bodied, with a lovely sweet finish. *Vintage rating: Fair—at best! Best drinking: for the next 3 years. Aeration: 20–30 minutes. $8.50–$9.50.*

CHÂTEAU LÉOVILLE-LAS-CASES 1977 Untypically romantic for this Saint-Julien, with good body and middle-to-deep tonality—a terrific red wine to consume during the next few years, yet one which now requires at least an hour's aeration for all of its details to emerge fully. *Vintage rating: Fair—at best! Best drinking: for the next 3 years. Aeration: 1–1¼ hours. $10–$11.*

CHÂTEAU PALMER 1970 and CHÂTEAU PALMER 1964 Since this supremely great red Margaux has long been one of our pets, my wife Gloria and I were not especially surprised to discover that both bottles, drunk together, were sublime—ample-bodied, sumptuously fruity, perfectly balanced masterpieces. The older vintage is settled and at its peak, verging on old age; the 1970 still some years away from that stage in its life cycle. *(1970) Vintage rating: Very Great. Best drinking: for the next 4–5 years. Aeration: 15–20 minutes. $40–$45. (1964) Vintage rating: Very Good. Best drinking: for the next year. Aeration: 2–5 minutes. $50–$60.* ▽

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Food

One-of-a-kind recipes from the one-and-only Chez Panisse

By Alice Waters

EDITOR'S NOTE: *From the much talked about "The Chez Panisse Menu Cookbook," by Alice Waters—originator of that fabulous California-French restaurant in Berkeley, Chez Panisse, recipes for some of Alice's specialties, plus one exquisite extra, Pistachio Torte, divulged here for the first time. More about Alice, her restaurant, with photos, starting on page 368.*

PISTACHIO TORTE

six to eight servings

6 large egg yolks
5 tablespoons sugar
7 large egg whites
Pinch salt
¼ cup cake flour
1¼ cups shelled, peeled pistachios, finely ground (see *Note*)
1 teaspoon grated orange rind
1 tablespoon kirsch
Apricot jam or jelly
¼ cup (approximately) shelled, peeled, chopped pistachios

Beat egg yolks with half the sugar till they become very light and fluffy.

In a separate bowl, beat egg whites with a pinch of salt just till they hold a rounded shape; then beat in rest of the sugar till egg whites become stiff but not dry.

Mix together flour, ground pistachios, and grated orange rind. Sprinkle one-third of mixture on top of egg yolks, then spread one-third of egg whites over all and fold layers together carefully. Repeat process until all ingredients are evenly mixed.

Pour the torte batter into a buttered and floured 9-inch round spring-form baking pan, its bottom lined with wax paper, and bake in preheated 300° oven till top springs back when lightly touched, about an hour.

Put torte on cooling rack and let cool completely. Just before torte finishes cooling, heat apricot jam or jelly with 1/2 teaspoon kirsch. If using jam, sieve after heating to remove any lumps.

Remove sides of pan, then turn out torte on cake plate. Remove bottom of pan and peel away wax paper. Brush jam or jelly all over torte and pat chopped pistachios into jam to cover torte completely.

Serve with crème Chantilly or kirsch-flavored cream.

Note: To insure freshness of taste and the spring-like yellow-green color of the pistachios, use only high-quality green nuts.

Pistachio skins come off easily when nuts are heated in a low-temperature oven for 5 minutes and then placed, a small amount at a time, in a paper towel, and rubbed with your hands. You can grind nuts in food processor or nut grinder.

POACHED PEARS AND FIGS IN ZINFANDEL WITH CASSIS CREAM

four to six servings

For the pears
6 firm pears (Bosc or Comice are best)
1 bottle Zinfandel wine
1 cup sugar
1½ cups water
1 vanilla bean

For the figs
2 cups Zinfandel wine
3 tablespoons honey
1 pound dried black Mission figs

For the cassis cream
1 cup whipping cream
1 or 2 tablespoons cassis syrup

Peel pears and leave stems on. To poach them, bring bottle of wine, sugar, water, and split vanilla bean to a boil. Stir to dissolve sugar in poaching liquid, add pears, and reduce heat. Poach pears at a simmer till outer coating is slightly translucent and they are a little soft but still firm. Remove pears from heat and let cool in poaching liquor for about 20 minutes. They should be soft to the core, but not mushy and should retain their shape.

To poach figs, bring 2 cups wine and the honey to slow boil. Add figs and reduce heat to simmer. Simmer figs till plump and soft, about an hour. Cool in poaching liquor, remove. Reduce liquid till slightly thickened.

Beat 1 cup of whipping cream till barely forms soft peaks. Flavor with cassis.

To serve dessert, place each pear on dessert plate with 2 or 3 figs, pour some of reduced poaching liquid over them, and spoon some cassis cream on top.

ROAST SQUAB WITH SAUTERNES SAUCE

six servings

3 1½-pound squabs, necks and legs cut off, reserved
2 medium onions
2 medium carrots
2 medium celery ribs
Bouquet garni: tie up in cheesecloth
8–10 sprigs parsley
2 bay leaves
4 sprigs fresh thyme
or 2 teaspoons dried thyme
15–20 cracked black peppercorns
1 bottle Sauternes
6 to 7 tablespoons unsalted butter
2 tablespoons light olive oil
Salt and pepper to taste
Optional: 1 tablespoon truffle juice

(Continued on page 265)

All recipes, except the one for Pistachio Torte, are from *The Chez Panisse Menu Cookbook* by Alice Waters. Copyright © 1982 by Alice L. Waters. Reprinted by permission of Random House, Inc.

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CHEZ PANISSE RECIPES

(Continued from page 262)

Make marinade by combining 1 onion, 1 carrot, and 1 celery rib, all finely diced, with bouquet garni and wine; let squabs, including necks and legs, stand, covered, in marinade in refrigerator for 24 hours.

Make a stock before roasting squabs. Finely dice remaining onion, carrot, and celery rib and soften vegetables in 2 tablespoons butter. Add bouquet garni from marinade, squabs' necks and legs, and 2 quarts cold water. Bring stock to boil, reduce heat, and skim stock. Simmer for 45 minutes, then strain stock carefully and boil vigorously until stock is reduced by half.

To roast squabs, first pat them dry and brown in 2 tablespoons butter and olive oil over medium high heat. Salt and pepper the squabs and roast them in a preheated 450° oven for 12 to 15 minutes.

Meanwhile, deglaze browning pan with ½ cup Sauternes from marinade and truffle juice if available. Bring the mixture to boil and add about 1½ cups reduced squab stock. Continue to boil sauce till reduced by half and finish by whisking in 2 or 3 tablespoons softened butter.

Slice breasts into ⅜-inch diagonal slices and arrange on a serving platter and pour sauce over meat. This is especially delicious served with red cabbage which has been blanched briefly and braised with a little duck fat and duck stock and a few garlic cloves for 1½ to 2 hours over low heat.

FISH RAGOÛT WITH GARLIC CROUTONS

six servings

6 pounds fresh whole fish
(3 or 4 varieties deepen ragoût's flavor: rock cod, cod, halibut, red snapper, or sea bass)
2 medium onions
3 or 4 shallots
3 cloves garlic
6 tablespoons unsalted butter
4 tablespoons virgin olive oil
6 2-inch sprigs fresh thyme
½ cup dry white wine
2 cups fish *fumet*
Salt, pepper, and lemon juice to taste
1 tablespoon minced parsley

Garlic croutons
24 slices day-old baguette, ¼-inch thick
About ½ cup melted butter
2 or 3 cloves garlic

Debone fish and cut fillets into equal pieces. Reserve bones for *fumet.* Dice onions, shallots, and garlic and soften them over low heat in 2 tablespoons unsalted butter and olive oil with 1 sprig of thyme. When vegetables are soft, add fish, seasoned with salt and pepper. Toss fish in oil with vegetables and sauté gently for 1 minute. Turn up heat and add white wine. Let it reduce a little, then add hot *fumet* and sprig of thyme. Bring ragoût to very gentle simmer, cover, and cook till fish is just tender. Remove to warm serving bowl.

Finish broth over high flame by whisking in 4 tablespoons softened butter. Season to taste with salt, pepper, and lemon juice. Spoon the broth over fish and garnish with thyme sprigs, 1 tablespoon minced parsley, and garlic croutons.

To prepare croutons, brush each slice of baguette with melted butter and bake them in preheated 350° oven for 5 to 7 minutes, till croutons are light golden brown. Rub each crouton with a cut clove of garlic while they are still warm.

PASTA WITH LOBSTER AND ASPARAGUS

six servings

1¼ pounds fresh pasta cut into very thin noodles (tagliarini)

Court-bouillon (to cook lobsters)
Roughly chop:
1 onion
1 carrot
1 celery rib
1 lemon slice
Bouquet garni: tie up in cheesecloth
8-10 sprigs parsley
2 bay leaves
4 sprigs thyme
10-12 cracked black peppercorns
2 cups white wine
1 tablespoon coarse sea salt
2 or 3 1 to 1½ pound lobsters

Put bouquet garni in a large pot with 2 cups white wine, 1 tablespoon coarse sea salt, and 8 to 10 quarts water. Bring *court-bouillon* to boil and add lobsters. Cook for 8 to 10 minutes if lobsters weigh 1½ pounds, or for 6 to 8 minutes if they weigh 1 pound. Remove lobsters and let cool. Strain. Shell tails and claws and remove gravelly stomach sacs. Reserve coral and shells.

For the lobster bisque
1 medium carrot
1 medium onion
1 medium celery rib
1 small sweet red pepper
3 tablespoons olive oil
1 tablespoon grappa or Cognac
½ cup white wine
Cayenne pepper to taste

Finely dice carrot, onion, celery rib, and ½ small sweet red pepper. Sauté lobster shells in 3 tablespoons olive oil over high heat for 2 minutes. Flame shells with 1 tablespoon grappa and reduce heat. Add diced vegetables, ½ cup white wine, and a pinch of cayenne. Add about ½ cup of strained *court-bouillon* and water to cover. Taste for salt and add a little more *court-bouillon* if necessary. Simmer the mixture for 30 minutes, then put contents in blender to grind up shells. Force bisque through a fine *chinois* into sauce pan and reduce mixture to about 2 cups. Whisk in reserved coral.

For the lobster sauce
1¼ pound thin asparagus
Lobster meat
1 small carrot
1 onion
1 celery rib
3 tablespoons unsalted butter
4 thyme sprigs
1 bay leaf
Salt and pepper
6 to 8 Italian parsley sprigs
16 to 18 chervil sprigs

(Continued on page 266)

CHEZ PANISSE RECIPES

(Continued from page 265)

1 cup heavy cream
1 cup lobster bisque
1 to 2 teaspoons grappa or Cognac

Begin sauce by trimming tips, about 1½ inches long, from asparagus. Blanch tips in boiling salted water for 20 to 30 seconds (keep stalks for another use). Drain asparagus tips and spread on towel to cool. Cut lobster meat into small pieces.

Dice very fine, carrot, onion, and celery rib, and cook in butter over medium-low heat with 2 thyme sprigs, bay leaf, and salt and pepper to taste. Cook vegetables for 5 to 7 minutes, remove herbs, and set aside.

Stem remaining thyme sprigs, Italian parsley sprigs, and 8 or 9 chervil sprigs, and mince herbs. Reduce 1 cup heavy cream slightly over medium heat and stir in 1 cup reduced lobster bisque. Add cooked vegetables, minced herbs, the lobster meat, blanched asparagus tips, and grappa to taste. Keep sauce hot while you are preparing the tagliarini.

Cook tagliarini in rapidly boiling salted water for about 30 seconds, or till *al dente.* Drain tagliarini and toss in sauce and season with salt and pepper. Serve on warmed pasta plates and garnish with remaining chervil.

GARLIC SOUFFLÉ

six servings

6 tablespoons unsalted butter
5 tablespoons all-purpose flour
1½ cups half and half cream
1 cup heavy cream
Salt
Bouquet garni: tie up in cheesecloth
  1 small onion, peeled, quartered
  2-3 cloves unpeeled garlic
  ½ teaspoon dried thyme
  1 bay leaf
  4 sprigs parsley
  10 cracked black peppercorns
2 large heads garlic
About ½ cup light olive oil
2-2½ teaspoons dried thyme
2 bay leaves
5 egg yolks
3 ounces freshly grated Gruyère cheese
5 ounces freshly grated Parmesan cheese
Salt, cayenne, and black pepper to taste
1 cup unbeaten egg whites

Make a roux of the butter and flour and cook it gently for 5 to 8 minutes. Mix creams and scald them. Remove roux from heat and cool slightly before whisking in scalded creams. Transfer resulting béchamel to a *bain-marie* or double boiler, and salt lightly.

Add bouquet garni to the béchamel, cover, and cook slowly for about 1 hour, stirring occasionally. Allow the bechamel to cool slightly before adding rest of soufflé ingredients.

For the garlic purée, break up heads of garlic. Put garlic in shallow baking dish and barely cover with olive oil and water. Stir in ½ teaspoon dried thyme, bay leaves and season with salt and pepper. Cover dish and bake at 250°, for about 1 ½ hours, or till garlic is completely tender. Baste garlic often while it is baking. When garlic is done, strain it from any remaining liquid and purée it through food mill, or push it through medium-fine sieve.

Remove bouquet garni from cooled béchamel and stir egg yolks into it. Stir in Gruyère, Parmesan, and generous tablespoon of garlic purée. Season mixture with salt, cayenne, and black pepper, and mix well. Butter a 12-inch oval platter with slight lip or six 6-inch low gratin dishes and coat lightly with a little Parmesan cheese. Beat egg whites very stiff and fold three-quarters of them into cheese garlic mixture. Mixture should be fairly loose, but not runny. Add more egg white if necessary. Pour soufflé gently into prepared platter or gratin dishes. Sprinkle with remaining Parmesan cheese, and then with dried thyme over Parmesan. Bake on the top shelf of a preheated 450° oven for approximately 10 minutes. Platter allows soufflé to cook more quickly and provides more browned crust. Individual soufflés will cook in about same amount of time if you use small gratin dishes. Top and sides of soufflé should be well browned and the inside warm and creamy.

GOAT CHEESE AND LENTIL SALAD

six to eight servings

2 cups small green lentils
  imported from France
1 teaspoon salt
Bouquet garni: tie up in cheesecloth
  6-8 sprigs Italian parsley
  8-10 leaves basil
  3-4 cloves garlic, unpeeled,
    slightly crushed
1 carrot
1 red onion
1 celery rib
1 to 1½ cups virgin olive oil
8 ounces goat cheese
4 to 6 sprigs Italian parsley
3 to 4 cloves garlic
½ cup snipped chives
⅓ to ½ cup strong red-wine vinegar
Salt and pepper
Garnish: 1 or 2 ripe tomatoes
  8 to 10 basil leaves

Pick over 2 cups lentils and rinse. Barely cover lentils with water in saucepan. Add 1 teaspoon salt and bouquet garni, to lentils and bring to a boil, reduce heat to a simmer.

Simmer lentils for 10 minutes. Cut carrot, red onion, and celery rib into fine dice. Add vegetables to lentils and simmer for 10 to 15 minutes, till lentils are tender but *al dente.* If necessary, add hot water, ¼ cup at a time, to keep lentils from sticking. There should be very little liquid left when lentils have cooked.

When lentils are cooked, discard bouquet garni, toss lentils with ⅓ cup olive oil, and spread them on baking sheets to cool to room temperature. If cheese tastes very strong, trim outer rind to chalk-white center. Crumble cheese coarsely into large bowl. Finely mince parsley sprigs and the peeled garlic cloves.

Add lentils and vegetables to bowl with Bucheron along with parsley, garlic, and chives. Add ½ cup olive oil, red-wine vinegar, and ample freshly ground black pepper. Toss well and taste for balance and salt. Cover salad and refrigerate for at least 2 hours. Remove salad from refrigerator about 1 hour before serving and taste again for balance in the vinaigrette; you may need to add a bit more of the vinegar, oil, salt, or pepper. Keep salad cool but not on ice if going to a picnic. Just before serving, garnish with ripe tomato wedges, and basil leaves cut into fine *chiffonade.* ▽

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Health

Calcium—blood pressure control?... who should fight flu...alcohol update... quitting time: smoke signals danger

By Melva Weber

HYPERTENSION: CALCIUM CONNECTION?

Could calcium be the newest nutritional link to high blood pressure?

We're aware of the nationwide effort to reduce salt in our foods aimed toward cutting down a too-high sodium level associated with excessive rates of high blood pressure. Now, research at Oregon Health Sciences University, Portland, suggests that shortages of calcium in food, also a widespread dietary fault, may be associated with high blood pressure.

Calcium-rich foods include milk products and leafy vegetables. A ninety-person pilot survey of normal and hypertensive (high blood pressure) patients showed the calcium intakes of the hypertensives were significantly lower than those of people with normal blood pressure. It may be that people more prone to high blood pressure, such as blacks and the elderly, are those who are also likely to have inadequate calcium in their food.

The researchers point out this early study is not proof and other factors such as magnesium, sodium-potassium balance, and essential vitamins may be involved; but they also suggest checking out some dietary restrictions aimed at preventing heart disease, such as low-cholesterol and low-sodium diets that could inadvertantly restrict an already too-low calcium intake.

WAYS TO WARD OFF THIS WINTER'S FLU

Last year, influenza incidence was relatively low according to the U.S. Centers for Disease Control. To help maintain good health this season, the CDC urge influenza vaccination for anyone endangered by flu, including those of any age whose danger from a respiratory infection might be increased by a chronic ailment such as heart conditions; lung problems like asthma, cystic fibrosis, bronchial problems, heavy smoking; kidney disease; diabetes and other metabolic diseases; severe anemia such as sickle cell disease; any compromise of the immune system or use of immunosuppressive drugs. Everyone older than sixty-five should have regular flu shots, since flu risks increase with age. Pregnant women with any high-risk condition should see a physician about when, whether to have flu shot.

CELEBRATION FOR QUITTERS

An annual celebration that saves lives—the Great American Smokeout sponsored by the American Cancer Society—takes place November 18 this year. It's a nationwide effort to persuade cigarette smokers to stop smoking for the day as a beginning of a permanent cease-fire, to convince potential smokers never to start, and to offer practical help and encouragement to those struggling to break the cigarette habit.

Celebrities who have been through it will tell their smoke-stopping tales and Smokeout Chairman Larry Hagman (TV's J. R. Ewing) will promote the official Larry Hagman Special Stop Smoking Wrist Snapping Red Rubber Band as his personal self-enforcing antismoking device.

The drive is a serious one. This year 340,000 Americans will die of smoking-related cancer and heart disease. Smoking is the leading cause of lung cancer, a major factor in heart disease. Risk of stroke and heart disease is greatly increased in women who both smoke and use oral contraceptives. Smoking during pregnancy has been shown to be dangerous to the unborn young.

Recent research has linked cigarette smoke with dangerous levels of radioactive elements polonium-210 and lead-210. Radiation exposures from these alpha emitters are highly suspect as causes of cancer.

Still another health payoff for not smoking: avoidance of bad colds. Smokers have a greater incidence of lower respiratory illness, deep in the lungs, than do non-smokers; and their symptoms, particularly coughs, last 25 percent longer than those of nonsmokers. Mark D. Aronson, M.D., headed a Boston study of more than a thousand people and reported in The Journal of The American Medical Association that younger smokers who don't yet have a chronic lung disease nonetheless suffer more acute respiratory tract illnesses (coughs and colds) which account for more than one hundred million days of bed disability each year.

Finally, follow the lively debate in Congress still going on at press time. Rep. Henry A. Waxman, chairman of the House of Representatives health subcommittee, has introduced a smoking education act that calls for changing the twelve-year-old mandatory warning on cigarette packages to a series of more specific, attention-getting messages on the health effects of smoking.

KNOCKOUT SMILE

A permanent tooth dislodged in an accident, if it's intact, has a good chance for successful reimplantation when kept moist until tooth and owner reach the dentist. Frank Courts, Ph.D., D.D.S., at the University of Florida College of Dentistry says the best emergency procedure is to replace the tooth in its socket for a speedy trip to the dentist; but, since this is rarely easy, he recommends popping the tooth into a container of milk. Milk helps keep root surface cells alive, enabling the tooth to grow back in place.

"SOCIAL" DRINKING UNSAFE?

Can a recovered alcoholic safely resume moderate social drinking? No, according to recent research. For a study begun in 1970, in California, scientists created rules for times, circumstances, and amounts of alcohol to keep a drinker in control and reported success by twenty gamma-type (physically dependent) alcoholics, reinforced by a three-year follow-up; now a research team from the University of California at San Diego and the UCLA School of Medicine has completed a review and ten-year follow-up of the original twenty subjects.

Their review, reported in *Science*, showed disastrous results: Thirteen patients had been readmitted to a hospital because of drinking within about a year. After ten years only one person, who appeared not to have had withdrawal symptoms, had controlled drinking. Eight had reverted to excessive drinking. Six became abstinent. Four had died from alcohol-related causes; and one, disabled by drinking, was missing.

NERVE VIRUS: CALMING NEWS

Shingles, or herpes zoster, is a viral nerve infection that affects some three hundred thousand Americans each year, can cause skin blisters and deep neuralgic pain around the chest or facial nerves, sometimes reaching the eye. Because they believed it might lead to cancer, physicians have often ordered cancer testing of shingles patients. But a research team at the Mayo Clinic in Rochester, Minnesota, has just completed a long-range follow-up of 590 shingles patients. Conclusions? Risk of subsequent cancer in herpes-zoster patients, and in patients with post-herpes neuralgia, is no greater than in the general population, the team announced in *The New England Journal of Medicine*.

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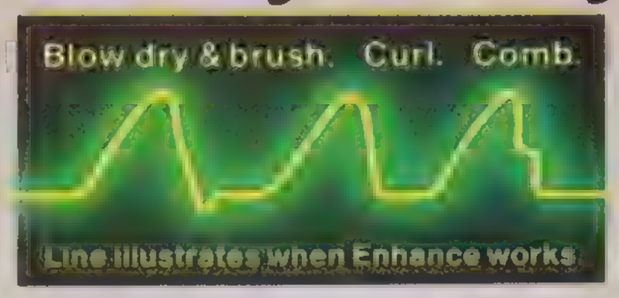

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Travel Now

Another "Orient Express"...ski France and save money... great music at sea

By Richard Alleman

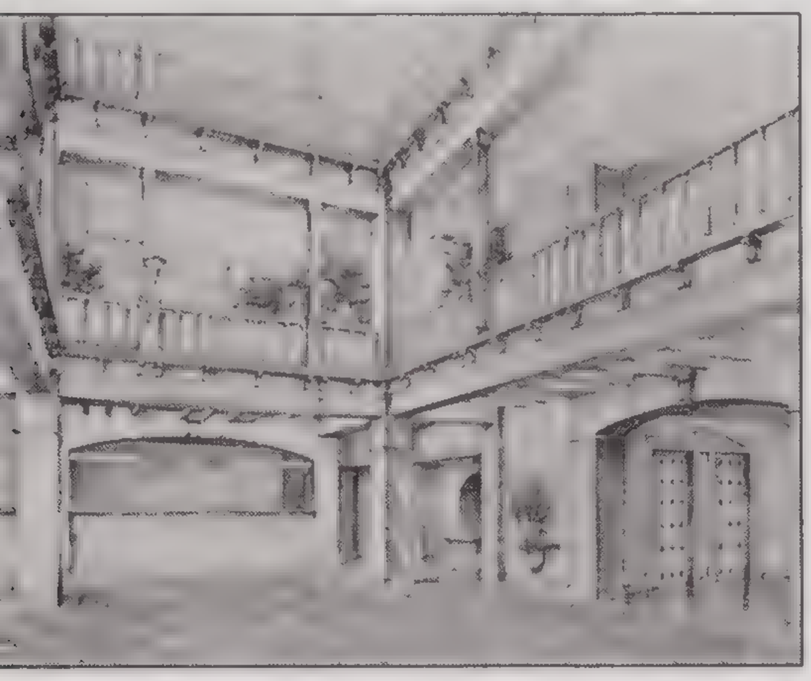
Promising adventure, luxury, and a touch of nostalgia: a grand new tour program from Society Expeditions features three days in Paris, three in Istanbul—plus a five-day rail journey between the two cities. Traveling the route of the original "Orient Express," the train used for this super-scenic run has restored 1920s and 1930s cars: seven sleepers (bedroom interior, *above*), three restaurant/salons, bar car, shower car. A staff of twenty-seven pampers ninety-eight passengers; and to make compartment life pleasant, slippers, velours robes, stationery, and Society Expeditions Orient Express carry-on and garment bags are given to everyone.

Throughout the eighteen-hundred-mile train adventure, stops are made for sight-seeing and events such as concerts and wine tasting. Ten departures are set for 1983—with two basic itineraries. One includes Reims, Salzburg, Vienna, Budapest, Puszta (Hungary), Transylvania, Bucharest. The other takes in Edirne (Turkey), Sofia, Belgrade, Venice, Interlaken, Burgundy. An eighteen-day round trip features both itineraries. Price for the standard twelve-day trip—$4950—includes all meals, receptions, excursions—but not air fare. See page 283.

Note: These Society Expeditions tours have no connection with the new "Venice Simplon Orient-Express" now traveling between London and Venice.

For city-hopping in Europe, Michelin Guides cover—for the first time—twenty top European cities in one handy volume. This brand-new Michelin Red Guide rates hotels and restaurants, tells city-sights not to miss, provides detailed maps. "20 Cities of Europe" costs $12.95; available at most bookstores.

Not sure about the reliability of a tour operator or travel agency? Speak with the Consumer Affairs Department of ASTA--American Society of Travel Agents. They'll inform you of any unresolved complaints against the agency or operator in question, help you if you have a complaint. Phone: (202) 965-7520--C.P.



The "new" Barbizon, above: not for women only anymore

With a number of rooms now open, the redo of East Side NYC's former Barbizon Hotel for Women continues. Design-directed by graphic artist Milton Glaser, the Barbizon will have ready by spring: three restaurants . . . a spa with aerobics rooms, pool, parcours . Pierre Michel hair salon . Aida Thibiant skin-care center. Special at the Barbizon: single rooms with low rates.

FABULOUS FLOAT:

ARTS FESTIVAL AT SEA

Some space is still available aboard the M.S. *Mermoz* for Paquet French Cruises' XXIII Music Festival at Sea. Departing from Puerto Rico January 3, the *Mermoz* hosts trumpeter Maurice André, flutist James Galway, cellist Yo-Yo Ma, the English Chamber Orchestra, the star dancers of the Paris Opera—plus many others. Concerts, recitals, lectures take place at sea and on shore. Ports include Cartagena, Curaçao, Barbados, St. Lucia, Guadeloupe, St. Croix. Prices for this eleven-day cruise classic: from $2730 to $6015—include free air fare from most U.S. cities. See 283.

With the U.S. dollar stronger than it's been in years, this is *the* winter for American skiers to take on the French Alps. Making getting there simple, Jet Vacations offers new low-priced holidays to nine famed French ski places: Megève *(above)*, Chamonix, Val d'Isere, Courchevel, La Plagne, Les Arcs, Avoriaz, Flaine, Les 2 Alpes. The least expensive of these packages (between $789 and $859) provides a week at Les Arcs, includes Air France flights from New York, transfers to the resort, studio-apartment accommodations, and a ski pass. The most expensive—a high-season week at the three-star Crystal "2000" hotel in Courchevel with two meals a day—costs $1154. Departures are also offered from Chicago, Houston, Los Angeles. Details, see page 283.

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TRAVEL

Jamaica— the good life gets better

BY DESPINA MESSINESI

On a dazzling sunny morning, breakfast served on a bedroom balcony captures the essence of Jamaica—privacy and luxury. This intimate interlude of the day begins with mounds of tropical fruit, island-grown Blue Mountain coffee, moist banana bread. Interrupted by some unfortunate years of unsettling politics, the good life has returned to this gem of an island.

Jamaica is big and beautiful—green, lush, and as exotic as a Polynesian island. Those places with well-known names that people toss off—Montego Bay, Ocho Rios, Port Maria, Port Antonio—are miles apart, and each is distinctly different.

Recently, beginning in Montego Bay, I drove along the north coast to Port Antonio. Most tourists and groups deplaning at Montego's international airport generally stay in Montego, a bustling city along a delicious lavender-blue sea. On the outskirts of Montego, resorts provide villa privacy and beach living.

About a thirty-minute drive west of Montego, the Tryall Golf and Beach Club spreads over three thousand acres studded with forty splendid villas rentable by the week. Ranging in size from two to three to four bedrooms, each villa is charmingly decorated; spacious living rooms open onto terraces and pools. Best of all, the villas come staffed: chambermaid, cook, laundress, and gardener. Cooks market. Fishermen stop by with their dripping fresh catch.

In addition to the villas, Tryall's Great House now turned hotel has forty-four cheerful guest rooms and a restaurant with a huge dining terrace. Closeby are a half-dozen tennis courts, two lighted for night play.

The star of Tryall and perhaps of Jamaica is the resort's beautifully tended eighteen-hole golf course. Palms line the fairways; the water hazard on hole three is a lily pond. At the scalloped sandy beach, everything is at hand: pro shop, chaises, umbrellas, the natural shade of sea grape trees, snack bar.

The internationally famous resort Round Hill, a colony of twenty-seven villas, lies twenty minutes by car west of Montego Bay. Wrapped in green privacy on a hillside brilliant with flowering oleanders and hibiscus, some villas have pools, others divide into suites with separate entrances—but all have views of the blueberry-blue Caribbean. At beach level, a two-story span of building has three dozen guest rooms. Maids bring breakfast wherever people live.

Round Hill's cocktail patio and open-air gathering spot is beneath the leafy branches of an almond tree. The yellow trellised dining room spills out onto an open terrace. Luncheons are buffet-style; dinners candlelit.

Property owners on Jamaica generally choose to live high up in the green hills in palatial houses opening onto pools and gardens

At Half Moon Club's new Georgian villas, above: suites with kitchens, maids, privacy

cooled by the trade winds, just as, in the old days, plantation owners did. The steep, winding, unpaved roads give no inkling of the relaxed and elegant goings-on beyond the driveways leading to these private domains. One private enclave is above the town of Reading, a few miles west of Montego Bay.

At Reading, on the main road to town, the Design Centre Ltd. produces wonderful copies of English furniture and makes great armchairs and settees at unbelievably low prices.

In the middle of Montego Bay across the street from the little stone-cut booths of the new waterfront straw market, a takeout shop makes patties, the favorite local snack. A patty is made of highly seasoned minced meat folded into a crisp crescent-shaped pastry shell. Served fresh and very hot from the oven, a patty is delicious, costs sixty Jamaican cents—about thirty U.S. cents.

Note: In Jamaica, bills at hotels, fine restaurants, car-rental firms must be paid with U.S. currency. At local markets, roadside stands, and for gas, Jamaican dollars come in handy. The exchange rate at hotels, banks is the same.

In the center of "downtown" Montego Bay, a neat place for lunch and dinner seven days a week is the Town House, a restaurant in the cellar of an eighteenth-century building. Guests enter at the back.

Along the shore road, a lipstick-red circle on a white wall identifies the two-year-old restaurant Marguerite's. Its minimal decor is pleasing: white walls, ceiling fans, rattan chairs, and white tablecloths. The outside dining terrace could be a ship's deck with the sound of waves breaking gently on the rocks.

East of town, the Diplomat restaurant is in a spectacularly beautiful contemporary Great House. The bar lounge is an elegant apricot-walled living room with deep sofas and white wicker settees; the dining room on a terrace above a splashing fountain pool overlooks the lights of Montego Bay. This romantic setting is worth the steep tab for dinner and wine.

Jamaican roadside vendors sitting motionless under the shade of glossy breadfruit and mango trees have a special fascination. They sell everything from traditional baskets to bunches of guineps (a fruit with a large pit that resembles an oversized green grape which, when eaten, puckers the mouth) to brilliant Rastafarian wool berets. Displayed along wire fences or hung on branches, these knit tams with circular patterns look like dart boards.

Nine miles east of Montego Bay, the luxurious Half Moon Club spreads like a large village along a perfect mile-and-a-half sand beach. Standing in groomed tropical grounds, accommodations range from hotel rooms above the beach to breezy white cottages with private pools along the beach to studios with kitchenettes. New: suites in Georgian villas with kitchens *(Continued on page 280)*

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For reservations, contact your travel agent. Or call Ray Morrow Associates, toll-free at 800-243-9420. (In New York call 212-697-2340; in Connecticut call 203-438-3793) or the Jamaica Reservation Service at 800-327-5767 for more information. In Miami call 305-666-0447; other areas of Florida call 800-432-7959.

Sans Souci Hotel. Jamaica's easy elegance.

JAMAICA

(Continued from page 278)

staffed by maids who cook.

Massage room and saunas are close to one of Half Moon's two big pools and to the thirteen tennis courts—six with lights. Half Moon's main house seems a lively piazza. At the terrace restaurant, birds join the breakfast table; during candlelit dinners, a live band plays nostalgic dance music. The service is pleasant; the smoked marlin caught at Port Antonio, superb. After dinner, people shift to a nearby patio to hear steel drums and to watch limbo performances; late, late, they move to the indoor disco.

At the resort's eighteen-hole Robert Trent Jones golf course, greens fees are complimentary for hotel guests. There, too, are four hardwood squash courts ingeniously walled with wire mesh at the top for cooling cross ventilation, the secret for comfort in tropical climates. The clubhouse, a gabled and beamed retreat, serves excellent meals on a patio under an almond tree. At night, the place, lighted by flickering torches, is pure theater.

On the eastern fringe of Montego, I drove off course to follow a sign reading "Children's Village." Patterned after an Austrian program, the Village is home for sixty-nine abandoned girls and boys who live together in cottages with housemothers. The Village, relying solely on donations, is a moving, happy scene.

The sixty-five-mile drive from Montego Bay to Ocho Rios, a small town with top resorts, runs through pastoral country bursting with flowering poincianas. Spindly-legged egrets keep company with Jamaica's Red Poll cattle grazing in meadows. An occasional idle sugar mill stands behind shaggy banana groves where sugarcane once grew. Lobster pots, which Jamaicans bait with coconuts, lie on the beaches of fishing villages.

Passing by forests of pimento trees—allspice to us—I picked and crushed a leaf. It had a pungent, delicious smell of cinnamon, clove, and nutmeg. The square stone belfrey tower of the eighteenth-century St. Peter's Church dominates the town of Falmouth. At Discovery Bay, Kaiser Bauxite built the small Columbus Park to display a few Jamaican artifacts. Kaiser's huge storage plant looks like a giant green mushroom, is linked to the rusty red pier jutting out into the sparkling blue bay.

On the outskirts of Ocho Rios, Reynolds Mines' pier sticks out prominently. Then, there is a series of shopping malls; the biggest is Ocean Village; the oldest is Pineapple Place; and the newest and prettiest is Coconut Grove, a white village with streets of shops plus a reggae disco spot, Footprints.

The tropical languor of the town of Ocho Rios is a far cry from the frenzy of many resort towns. Tamed jungles of trees, flowering hibiscus and oleander hedges shield villas and hotels from passing eyes.

The entrance to Plantation Inn is an impressive white-columned portico. An ethereal curtain of flowering blue thumbergia covers the two-story wings of sixty-five rooms. In the louvered and balconied rooms, cross ventilation and trade winds make air-conditioning (which they have) unnecessary.

Plantation Inn shines with fresh paint. The dining room, the tea pavilion, and dance floor all share a vast yellow-and-white trellised terrace—part open-air, part covered. In contrast, the mahogany-paneled bar is indoors. Shaded walks lead to a new pool and down to two beaches. Morning tradition: "elevenses"—hot bouillon served from a soup tureen on the beach; afternoon tradition: "high" tea—sandwiches and cakes—on the terrace.

For dinner, women delight in turning up freshly groomed and handsomely dressed whether in pants with silk tops or in long, mid-calf, or mini lengths. Men, however, observe a dress code at Plantation Inn as at all the top resorts. During the winter season—December 15–April 15—men wear jackets on Mondays through Thursdays; on Fridays and Saturdays, it is ties and jackets; on Sunday nights, no jackets are required.

Both Plantation Inn and the neighboring Jamaica Inn reflect the charm of small places run by innkeepers. The Wedgwood-blue Jamaica Inn, circled in lawns, spreads along a beach. All the understated guest rooms—fifty all told—have terraces arranged like alfresco sitting rooms: flower-covered sofas and cushioned lounges, coffee tables, desks, lamps, and breakfast tables. At night, lamplit tables on the dinner/dancing terrace glow like fireflies.

Hidden in palms, breadfruit trees, and tropical gardens, the powder-pink Sans Souci complex looks deceptively small. Terraced on a hillside, the buildings with forty-six one-, two-, and three-bedroom suites follow the curve of the crescent-shaped beach below. All the balconied, uncluttered, air-conditioned rooms are enormous.

At the Sans Souci lobby doorway, a tree-tall poinsettia emphasizes the Caribbean ambience of the public rooms. The "trade" cool lobby is a charmer: white louvered doors and peaked ceiling, stone *(Continued on page 284)*

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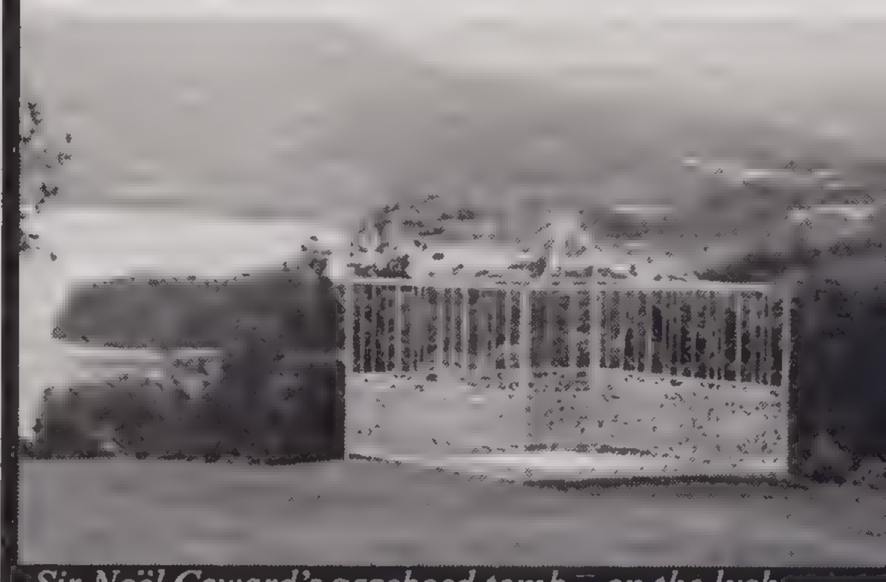
JAMAICA

(Continued from page 280)

walls hung with potted plants, wicker furniture cushioned in yellow. A terrace overlooks two pools: one directly below and a mineral pool at beach level. Steps as well as an elevator in a five-storied Italianate tower lead to the beach. At night, the illuminated emerald-green pools contrast with the pin-dot lights of fishing boats offshore.

In the island ambience of Sans Souci's fine restaurant Casanova—all arched louvered doorways, trellises, wicker—many specialties are Italian; and the menu is printed in both English and Italian. Some years back, chefs from Venice's famous Harry's Bar were imported for several winter seasons and they trained the present chefs. Excellent pastas; good French, California, and even local wines; concerned waiters.

Continuing clockwise from Ocho Rios, the countryside becomes more lush, jungly. Women carrying tall loads on their heads walk erect



Sir Noël Coward's gazeboed tomb—on the lush grounds of his Jamaican house

as queens. Bamboo waves like feather fans. With long poles, women pick ripe ackee fruits.

On a curve of road at Port Maria, a military-blue sign reading Noël Coward's Blue Harbour stopped me. From there, I glimpsed a pool and Coward's beach and two guest houses. Firefly, the house where Coward lived, worked, and died, is a mile and a half up a rutted dirt road. Now a museum, Firefly is pretty much as Sir Noël left it—even down to the ashtrays. Two pianos—a Bechstein and a Chappel—each have a few missing ivories and are slightly out of tune. There are also stacks of yellowed sheet music and legal pads with handwritten verses of songs. A framed snapshot shows the Queen Mother as a houseguest at Firefly.

In a downstairs studio hung with Coward's own paintings, his last canvas has the outline of a sunny cove sketched in pencil. On the edge of the freshly mown grounds with a ravishing view of the Caribbean stands a white wrought-iron gazebo—light as birdsong—where Sir Noël Coward is buried.

Port Antonio was instant love. People go about their business undisturbed by tourists. Two deep safe harbors face a green tuft of an island—a dinghy-ride away. The town's restoration program is already showing results. Handsomely revived, the Connecticut-red courthouse with its double-fretted balconies and scalloped white window frames.

The gingerbread façade of the strawberry-pink DeMontevin Lodge is also an eye-stopper. In the Lodge's dining room, a yellowed black-and-white photograph of Queen Vic-

toria hangs above bunches of plastic flowers on the sideboard. Reservations are necessary to sample the fine Jamaican cooking served here: Jerk-Pork seasoned with spices and barbecued over pimento (allspice) fire.

At Port Antonio, I stayed at Trident Villas and Hotel, a nothing of a drive from town. When I arrived, a tea table beautifully laid out sent out instant good vibes.

Three peacocks preened on the zoyzia grass as I walked to my white villa arranged as thoughtfully as a guest room. Mahogany doors with polished hardware opened into a white-walled sitting room with broad louvered windows and balcony door. Cheerful white-and-blue cotton curtains matched the cushions of the handsome cane settee and chairs. The desk drawer had a stack of stationery; the coffee table: flowers, magazines, and books.

The Trident complex with its cedar-shingled roofs has an endearing fantasy quality. An earthenware jug on an arched doorway reminded me of Greece; a colonnade opening onto a red-tiled square was Italianate/monastic. Behind the tropical laurel and hibiscus entrance, the main house—with brass chandeliers, Oriental rugs on tiled floors, a beautiful Shiraz rug in the music room—was definitely "mainland" elegance.

I dined in style in Trident's mahogany-beamed dining room. Red-coated and white-gloved waiters served the six-course dinner; Baccarat flambeaux shone on silver, crystal.

For quiet beach life, Trident has a scoop of sandy cove complete with dressing room and snack bar. *Note:* Guests staying more than six nights at Trident will be flown free from Kingston's international airport to Port Antonio by charter plane. One-way charter for one to four people usually costs $150 U.S.

At Port Antonio, the star swimming hole is actually an enormous Blue Lagoon. A jet-skier leaving a diamond-white trail over the deep blue surface made my first look at the lagoon especially memorable.

Dragon Bay, a forty-three-acre tropical green hillside property hugging a huge quiet bay, is scheduled for a December opening. The entire village of thirty-three villas is being refurbished. Across from a ravishing plant house with large fan-shaped windows, the open-air piazza resembles a European café. Garden paths lead to the circular pool; a terrace restaurant overlooks a crescent of beach.

To make getting to Dragon Bay easy and fast, the resort uses a six-passenger helicopter to transport guests from Kingston's international airport. Fifteen minutes later, they're on the Dragon Bay property.

I was surprised to learn that many well-known people—including titled Europeans—own enormous estates around Port Antonio. Hidden in tropical greens—most in hills, a few along the coast—these grand houses are practically invisible from the outside.

Patrice Wymore-Flynn, widow of the actor Errol Flynn, is doing a remarkable business on her twenty-five-hundred-acre estate. Mrs. Flynn owns two-thousand head of cattle, riding horses, and a wicker factory. (The wicker at Trident was made at her factory.)

Unexpected find at Port Antonio: the handsome celadon-type pottery made by René in a studio along the highway.

Definitely part of the Port Antonio scene: the reggae disco Rooftop—across the street from the marketplace. Steep stairs lead to the small, dark, strobe-flickered room. Wonderful dance-watching: even men standing along the wall sway to the contagious beat. ▽

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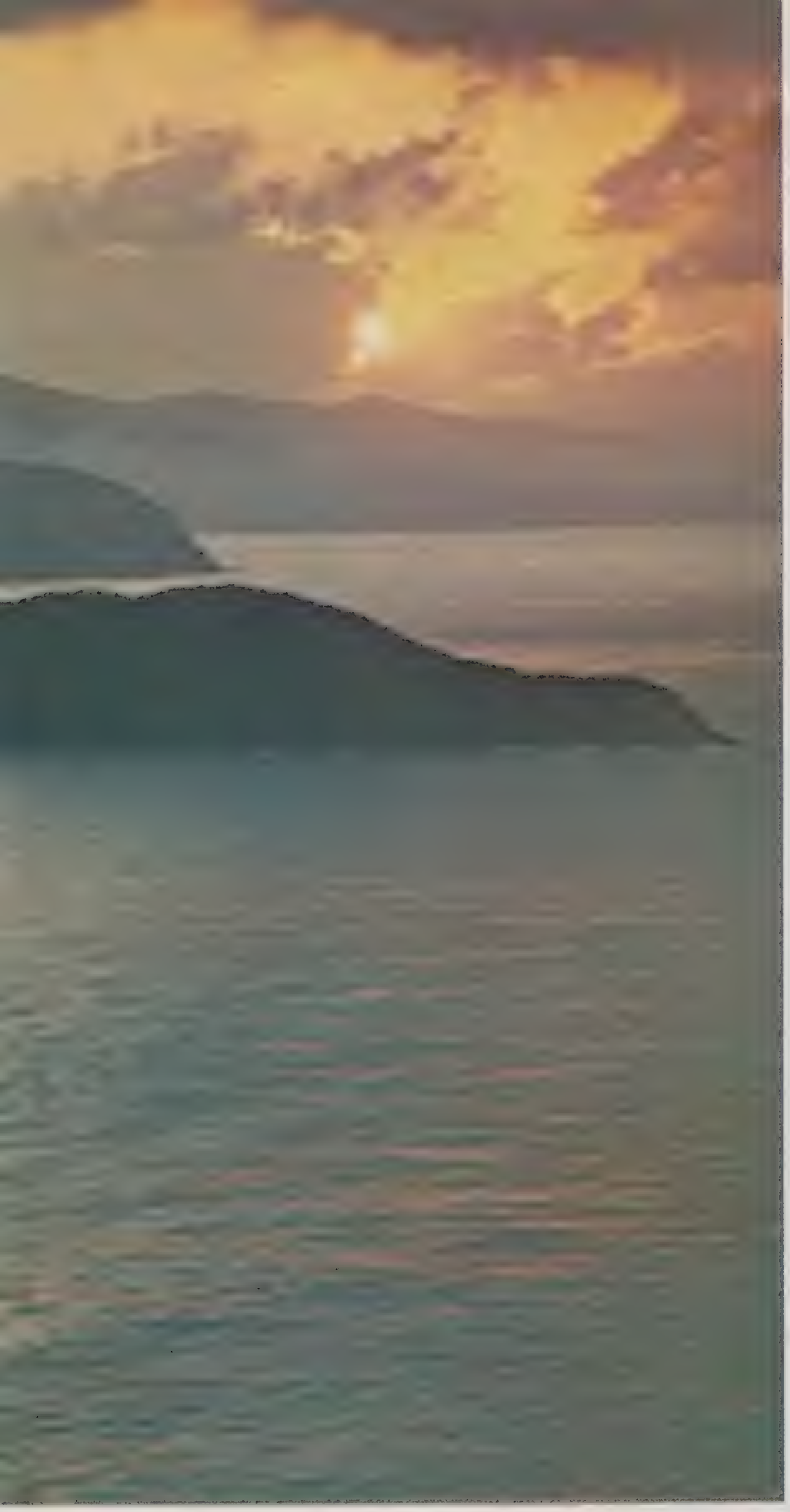

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On the "Family Islands": casual inns, endless beaches, friendly folk

BY RICHARD ALLEMAN

The Out Islands of the Bahamas have a new name . . . Family Islands. Aside from that, the good news is that not much else is new in these seven hundred or so isles and cays that fan out from the Bahamian capital city of Nassau on the island of New Providence. Wonderfully friendly, uncomplicated, underpopulated, the Family Islands draw visitors who relish living without newspapers, telephones, room service, shoes. With only a few exceptions, inns and resorts in the Family Islands remain casual, low-key, sometimes delightfully old-fashioned. The ultimate appeal of these islands has to do with the Family Islanders themselves; they live up to their new name, treat visitors with a warmth and charm that make everyone feel completely and instantly at ease, at home. No wonder so many people who have discovered the Family Islands keep going back.

HARBOUR ISLAND

This perfect little escape-place lies a few miles off the northeastern coast of Eleuthera. Travelers fly to the North Eleuthera airport from Nassau or South Florida, then taxi to a nearby dock for the breezy ten-minute boat ride to three-mile-long Harbour Island. The island's main/only village is called Dunmore Town; it's a charming cluster of pastel clapboard houses with picket fences. The New England look of the architecture can be traced back to the island's early settlers—loyalists who left the U.S. during and after the American Revolution.

Nicest news on Harbour Island: the renaissance of Runaway Hill Club. This private residence-turned-hotel—unused for several years—was totally renovated and reopened last winter by a young American couple, Carol and Roger Becht. Each of Runaway's five bedrooms has the feel of a comfortable guest room in a private home. All have vanities, bookcases stocked with paperbacks; big closets, small desks, private bathrooms.

Breakfast and dinner are served downstairs in a flower-filled dining room as well as on a terrace overlooking the inn's small swimming pool. Beyond the pool lie dunes, beach, sea.

Every afternoon at Runaway, a handwritten menu for that evening's meal is placed—along with a fresh flower—on a music stand in the foyer. Typical selections: pumpkin soup, Bahamian cracked conch, scallops Newburg, baked grouper, spinach timbales, French chocolate (mousse) pie.

A few steps up the brilliant pink beach, Ocean View Club is another charming Harbour Island inn. Owned and managed by Glen and Pip Simmons (Glen is a native Harbour Islander and his wife Pip is a Canadian who studied cooking at Cordon Bleu in France), Ocean View draws a casual, world-wise European clientele. The inn has eight rooms, pretty porches and patios, excellent food.

A few more steps up the beach, Dunmore Beach Club is a bit more formal. Here, guests—maximum twenty-eight—live in cottages built on low hills by the sea. The whole property seems a big tropical garden; narrow stone paths—edged with flower beds, trellised vines, bushes of hibiscus and bougainvillaea—lead to the cottages. A bright-white gazebo and large patio—where lunch and drinks are served—loom above the sea. At dinnertime, men wear jackets in the all-white dining room.

The most luxurious and exclusive of Harbour Island resorts is Pink Sands. This venerable thirty-acre property conceals forty-four cottages with stone walls, tile floors, big rooms. Each cottage has a kitchenette where a maid prepares breakfast.

Pink Sands has three tennis courts, a fleet of sailboats and outboards, a library, bicycles. The resort also manages the Pink Sands Lounge—a popular pub in Dunmore Town where everyone gathers for drinks, gossip, and to watch the sun set over the harbor.

Fronting the harbor on the southern end of the island, the Romora Bay Club is another of Harbour Island's best-known resorts. Here, on what was once a private estate, thirty-two rooms are scattered in cottages over ten acres of terraced gardens. Hammocks and small patios with white wrought-iron furniture add to the charm of the setting.

A fully equipped dive shop at Romora Bay is staffed by a resident diving instructor and an assistant who run two dives a day. Further Romora Bay diversions: Sunfish and Boston Whalers for hire, a tennis court, a hot tub, and a beach that's five minutes away. Dinner—served at hurricane-lamplit tables in three antiques-filled rooms of the old estate house—is popular with everyone staying on the island.

For more casual Harbour Island dining, Angela Star Fish Restaurant serves local seafood dishes in a garden on a hill next to the island's new softball field. More outdoor dining at the Tingum Village International Hotel just down the sandy road from Romora Bay. Here, everyone sits under yellow-and-white umbrellas on a big patio surrounded by hedges of hibiscus and palms. A meal of conch chowder, salad, batter-fried fish, curried rice, homemade pie costs around $12. Starting at nine on some evenings, local rock/reggae groups take over—and everyone dances. There's also dancing to live bands at The Vic-Hum Club—a pool-table bar with a big open-to-the-stars dance patio. Top groups to hear this season: Instant Funk and Flamingo Jammers.

ELEUTHERA

On the southern end of this skinny, hundred-mile-long Family Island, the Cotton Bay Club began twenty-eight years ago as a private hideaway for millionaires. No longer private, Cotton Bay still offers million-dollar pleasures. Topping the list, an eighteen-hole Robert Trent Jones golf course that winds over palm-studded meadows and often edges the Atlantic. *Note:* Golf carts are not mandatory.

Cotton Bay also has four tennis courts, a new pink pro shop, and a program of tennis clinics and tournaments. A big swimming pool, long beach, and nearby marina—offering scuba and deep-sea fishing excursions—round out the Club's facilities.

Guests at Cotton Bay stay in hotel rooms—or in pink cottages with one to three bedrooms. A palmy courtyard above the swimming pool forms the dining terrace, offers dramatic views of the black, star-jammed sky.

Further north on Eleuthera, a tiny one-lane bridge leads to a private island known as Windermere. This five-mile-long cay is the domain of the Windermere Island Club. Accommodations include twenty-one club rooms on the sea (all have been totally refurbished this season), plus suites, apartments, and villas.

Besides an exquisite five-mile ocean beach, Windermere offers six tennis courts, sailing and windsurfing on the protected Savannah Sound side of the isle, a beautiful patio garden, glamorous octagonal swimming pool and large dining room with adjacent dining terrace overlooking the Atlantic.

From Windermere, a pleasant excursion can be made to the settlement of Governor's Harbour about twenty miles to the north. At Governor's Harbour, a bright-pink police station marks the center of town. From here, it's an easy walk to Cupid's Cay—a sleepy village of shacks and faded pastel houses. For lunch, Waldie's is a three-table native place that serves fried conch or fish, spicy rice, and cole slaw—for $6. *(Continued on page 292)*

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BAHAMAS

(Continued from page 291)

EXUMA

On this largest island of the hundred-mile-long string of isles and cays known as the Exumas, there are less than four thousand people, a few hundred cars, four hotels, and one airport. The airport is just outside the village of George Town where the pink-and-white Government House with tall-columned portico looks like a fantasy plantation house of the Old South.

Next door, the Peace and Plenty Hotel, also pink and white, has thirty-two harbor-side guest rooms—plus a small pool, patios, and a bar built within a former slave kitchen. Simple meals—fresh lobster, grouper, conch—are served in the dining room on blue-and-white Peace and Plenty china. The cake-like bread that comes with the meals is delicious.

Peace and Plenty rooms are spare and simple—with pastel walls, big bathrooms, and terraces that look out on the hotel's large pier and on turquoise Bahamian waters. Directly across the dazzling sea, Stocking Island is a beach-fringed desert isle where Peace and Plenty guests can spend the day.

Back on Great Exuma, the Out Island Inn Village is about a half mile down the road from Peace and Plenty. Here, twelve cottages—built from stones once used in island fences—

Harbour Island's tiny Three Sisters cafe

contain eighty rooms. The Out Island Inn has its own beach—plus two tennis courts ($10 court fees), large freshwater pool, sailboats, bicycles, complimentary snorkeling equipment. Across the road, sister hotel Pieces of Eight comes up with thirty-two additional rooms.

For day-trip devotees, Rolleville on the northern end of Great Exuma is a good target. The forty-mile round trip can be made by taxi—or in a rental car, Mini-Moke, or Moped (all available in George Town). Along the way, windswept tamarind trees, big white sand dunes, and rolling hills border the rough road. At the villages of Steventon, Ramsey, Mount Thompson, descendants of slave families work land inherited from former masters after emancipation (1830s) and still held in common by each community. Rolleville—studded with ruins of stone slave huts—is a place where painters go to capture typical Bahamian Family Island scenes. Here, Kermit's Hilltop Tavern is the place to stop for cool drinks, lunch, and directions to "secret" beaches.

ELBOW CAY

This tiny island is linked to the Abacos—the northernmost Family Island chain. Hope Town—Elbow Cay's eighteenth-century port settlement—charms with a candy-striped lighthouse, pastel clapboard houses, a palm- and pine-backed beach, and a harbor filled with motor yachts, sailboats, and outboards.

Offering the ultimate in barefoot living and seclusion Family Islands-style, the Abaco Inn takes over eight acres of a narrow strip of Elbow Cay about a mile and a half from Hope Town. On one side of the Abaco Inn compound are the calm waters of White Sound; on the other, the Atlantic pounds against coral rocks. A beautiful small pool is set in these rocks, bordered by dunes and gardens of cacti. Nearby, a thatched solarium offers privacy to nude sunbathers.

The Abaco Inn has just ten rooms in small wood-shingled cottages. Hammocks are strung between palm trees all over the property. Diving is extraordinary here—with scuba trips conducted by Dave Gale, a twenty-year veteran of Bahamian waters. Also extraordinary at the Abaco Inn: the meals. Served under the stars at candlelit tables on a stone patio overlooking the Atlantic, these five-course extravaganzas draw visiting yacht people as well as Abaco Inn guests.

GREEN TURTLE CAY

Accessible only by boat, Green Turtle Cay seems wonderfully isolated. But since the dock is only a mile or so from the Treasure Cay airport on Great Abaco, the trip is actually quite simple. Water-taxis ferry guests directly to the marinas of Green Turtle's two main resorts—Bluff House and the Green Turtle Club.

At Bluff House, a grassy hillside forms the setting for this attractive cottage/villa colony. From the wood deck of the hill-topping Bluff House pool, superb views of Great Abaco, ocean reefs, and the historic two-hundred-year-old town of New Plymouth on the southern tip of Green Turtle Cay. Evenings, candlelit dinners in the white-walled dining room with beamed ceiling are romantic.

Guests returning this season to the nearby Green Turtle Club will find that new managers Bill and Donna Rossbach have just spruced up the nautical-looking dining room. At the super-casual Green Turtle Club, a group of villas fronts the harbor—and enormous hotel rooms are set in tropical foliage beyond the long narrow saltwater pool. A five-minute walk from these rooms, Coco Bay is a body of clear calm water edged by a beautiful beach backed by delicate long-needled Australian pine trees. Five minutes farther on, Ocean Beach has a glorious three-mile stretch of soft sand that seems to go on forever. And if that's not good enough, Green Turtle Club organizes picnics and snorkeling trips to Pelican Cay. This Robinson Crusoe desert isle is thick with coconut palms and ringed by yet another beautiful Bahamian beach. In the Family Islands, the beaches, the beauty go on and on and on. ▽

BAHAMAS HOT-LINES

B.R.S.—Bahamas Reservation Service—provides information, makes reservations for most resorts on the Family Islands. Toll-free numbers to know: (800) 327-0787, outside Florida; (800) 432-5594, within Florida.

FLYING THE FAMILY ISLANDS

From Nassau, Bahamasair has frequent flights to all of the Family Islands aboard twin-engine Hawker-Sidley 748 turboprops. Bahamasair also has direct flights to Abaco, Eleuthera, Grand Bahama, and Nassau, from Miami.

For more information on the Bahamas and on the Family Islands, see page 283.

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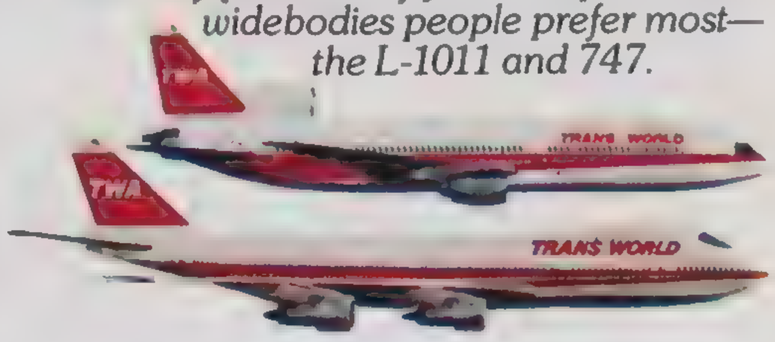

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TRAVEL

Claudette Colbert and Barbados: "a mad affair"

BY RICHARD ALLEMAN

I feel better here than I do anywhere else on earth. And believe me, I've been all over the world. I really have."

Claudette Colbert is presiding over lunch in the pagoda-roofed dining pavilion in the garden of Bellerive, her residence on Barbados. She is reminiscing about her "twenty-two-year mad love affair" with the tropical island she now calls home. She is also giving a geography lesson, using saltshakers, Italian ceramic plates, silverware to indicate the sweep of islands—Martinique, St. Lucia, St. Vincent, etc.—that form the Windward Islands of the eastern Caribbean. Then she dramatically places a spoon far off to the right.

"And that's us," she says, indicating the spoon. "You can see that technically we're not even in the Caribbean. We're a hundred miles east of it—smack in the Atlantic! The next point of land to the east is Dakar!"

Miss Colbert discovered Barbados in 1960. At the time, she and her husband—the late Dr. Joel Pressman—were looking for a warm winter hideaway. They had heard about the charms of the island from British designer of stage sets (and of numerous neo-Palladian villas on Barbados) Oliver Messel.

"I came down for five days—and fell in love with it," Miss Colbert says of her first visit. "The thing you notice instantly is that the people really are friendly and very kind. And the climate is good almost any month of the year; even the so-called rainy season from late June to Christmas simply means that there might be a shower. I haven't seen a full day of rain in twenty-two years."

"I always spend my summers here," she goes on. "It's not that much hotter than winter because the trade winds never let up."

As she speaks, a breeze tempers the afternoon's heat, making the shade of the Chinese pavilion cool and pleasant. All around us, the screechings and squawks of tropical birds provide exotic backgrounds for the lilt of Miss Colbert's legendary voice.

"There's something about the sea here, the water. Isn't it like velvet?" she sparks, in tones that make one consider the bright-blue ocean on the other side of the thick sea-grape hedge in a new way.

Miss Colbert swims for half an hour at least once, often twice, a day. She loves her velvet sea—but she is wary of island sun. "I've given up on warning my houseguests about the sun here. We're not far from the equator, and people just don't realize how strong the sun is—especially with the breeze making everything seem so much cooler. Everyone talks about how 'well preserved' I seem to be. One of the reasons is that I stay out of the sun."

After lunch, we walk through the iron gate that separates Miss Colbert's property from the beach. A sailboat is not far from the shore. People are diving off it, swimming, shouting.

"Any problems with privacy?" I inquire.

"With the local people—the Barbadians—never," she answers. "But sometimes with the tourists. I remember, before I had this gate installed, a group of South Americans decided to

MICHAEL TEAGUE

At Crane Beach on Barbados: star island resident, actress Claudette Colbert

have a picnic on my steps. I asked them quite nicely if they would mind moving and they acted as if they didn't understand me. Finally, I told them that I was going to call the police. I also told them that I wouldn't dream of picnicking on the steps of their house in South America. And with that one of the gentlemen in the group looked at me and said very irately, "no house, no house . . . apartment!"

Miss Colbert's house is not one of the island's Oliver Messel-designed fantasy villas; it is a two-hundred-year-old plantation house with foot-thick walls and louvered shutters.

"It used to make me so angry when I first moved here and people back in the States would ask what I did down here all day," she says, looking up at her big square home.

"When you buy a place like this and want to live in it, you become a carpenter, a contractor, an electrician. You do everything piece by piece. And sometimes you have to do things three times before you get them right. I've put a lot of work into this place."

Miss Colbert's most recent home improvement was a super-fast paint job—in order to ready Bellerive for the now famous visit of her longtime friends President and Mrs. Reagan.

"I was literally drowning in white paint before they arrived. A good friend of mine, who was aware of the state I was in at the time, said afterwards, 'Claudette, I knew you were a good actress—but I didn't know just how good you were. You seemed so calm!' "

Did Barbados like the President?

"Everyone who met him said they couldn't get over how easy and natural he is . . . with such a marvelous sense of humor."

Did the President like Barbados?

"He loved the relaxation. You know, they were here at Bellerive for twelve hours each day; and, for twelve hours, he wasn't interviewed and didn't see anyone except my other guests. For him, two days spent this way is a real holiday."

And Mrs. Reagan?

"Each day from five to seven, we all went to our rooms for a nap. When the Reagans returned to Washington, Nancy wrote me and said that she actually had slept during those two hours. She said that she couldn't remember the last time she had had a two-hour nap and that she was sure that there wouldn't be too many more of them in her future.

"I knew just what she meant. There's nothing like Barbados to make you totally relaxed. When I'm in New York, I think about the sea and the sky here—and I wonder how I could have left. I just hope it goes on and on." ▽

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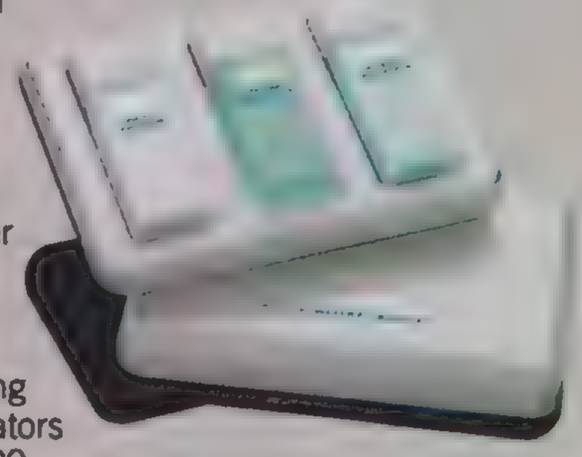

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VOGUE'S

View

American "Elegants": Galanos and Halston "stone washing"... new takes on velours

Edited by Mary Russell

Fantasy as fashion

Six young English designers were given the task of designing clothes inspired by a fantasy film

BETH BAPTISTE

The dream of any young designer . . . to be given a workshop with unlimited means to design clothes that are, in fact, the stuff of dreams. Clothes inspired by a film peopled with poetic creatures living in the mysterious world of *The Dark Crystal*—fantasy and dreamchild of Jim Henson, creator of the Muppets. The puppets in *The Dark Crystal* are ethereal beings, totally captivating and romantic. The six strong designers first fashioned the actual costumes for the film creatures, then turned to making clothes for people, keeping the spirit of the film in mind. Each brought his or her expertise into play. Val Jones for knits (she has already sold designs to Missoni). Shirley Denney, puppet-costumes designer, has worked on *Spiderman, Star Wars,* and *Alien.* Cas Willing added her touch with woven textiles. Ellis Duncan is an antique-lace expert, Lesja Lieber formerly designed evening clothes, and Diana Moseley was a designer for the English National Opera. This combined talent created *The Dark Crystal* collection. Henri Bendel, NYC, was so captivated they are doing a series of fantasy windows this month.

("View" continued on page 306)

The collection ranges from silk lingerie to daring leather and lace evening separates to velvet and suede sportswear. Hair: Racine for Jean Louis David at Henri Bendel; makeup, Debbie M. Details, last pages.

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VOGUE'S

View

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hat you'll find at Halston's made-to-order collection is this: deceptively simple clothes, superbly cut, in the most remarkable fabrics . . .

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("View" continued page 308)

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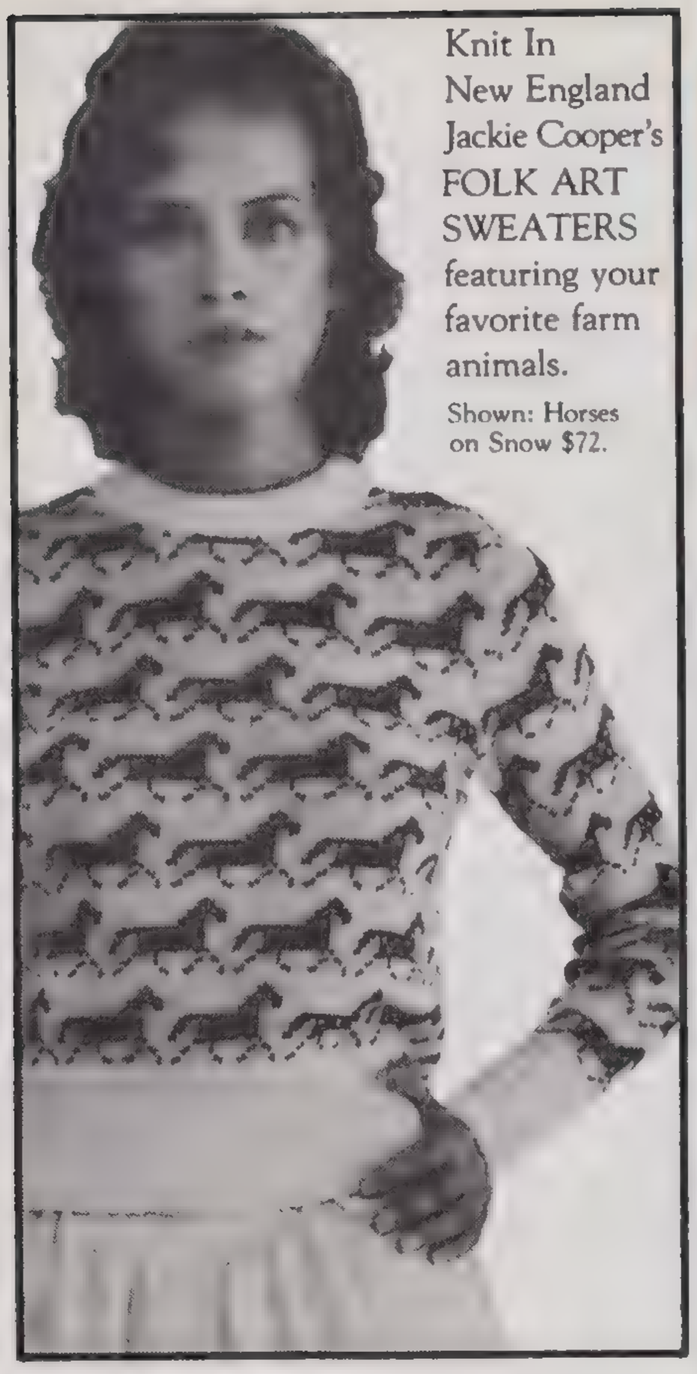

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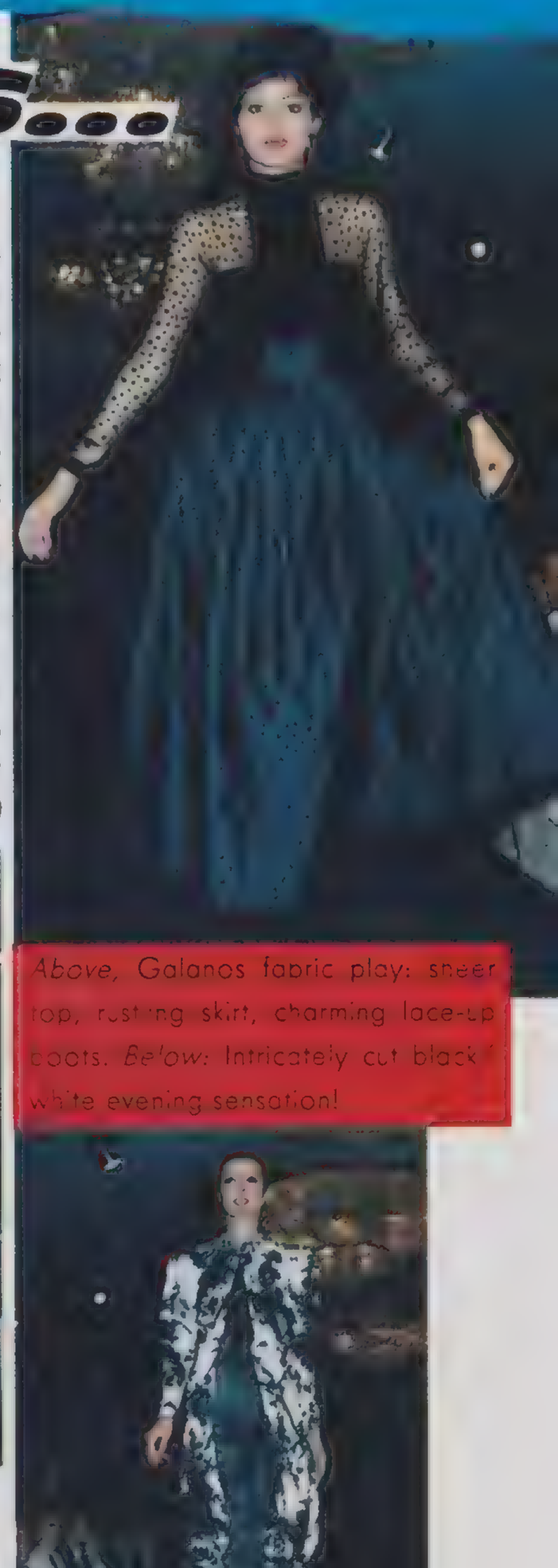
VOGUE'S

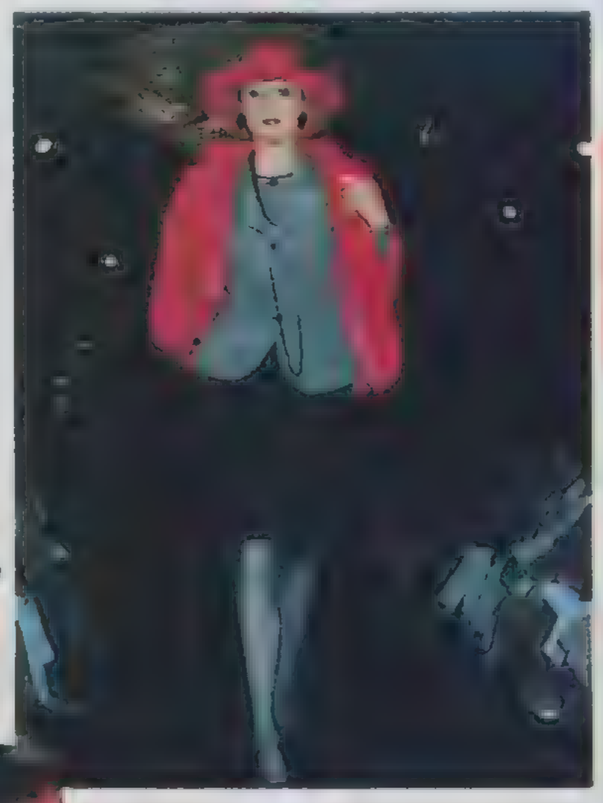
View

GALANOS...



A genuine American star

Strictly speaking, California-based James Galanos is not a couturier; his clothes are ready-to-wear. But why bother with technicalities: they look, fit, and feel like the best the haute couture has to offer. Made with the same luxurious fabrics, they boast the kind of quality, workmanship and painstaking attention to detail that few care about anymore. And yes, there are the prices . . . like the styles, also "near custom," starting around $3000, soaring upward. The happy catch: that anyone with ready money can buy them right off the rack . . . purchasing the same styles that long-time Galanos fan Nancy Reagan chooses. And for the money, there's no question you'll be getting the very best: extraordinary fashion in the grand manner. *("View" continued, page 310)*



For day, *right:* Masterful trompe l'oeil—his "double jacket" effect.

Below: Mix of clean, red/white separates, a glittered sweater

Above, Galanos fabric play: sheer top, rustling skirt, charming lace-up boots. *Below:* Intricately cut black/white evening sensation!

PIERRE SHERMAN

Below: True artistry in cut—long silk crêpe de Chine as beautiful coming as going

Right: More trompe l'oeil, this time in a above-the-knee coat-dress

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VOGUE'S

View

ALLURE OF VELOURS...

Suddenly velours works...it has the ease of cotton sweatshirting with a dash of something "more"...

It's been around a long time. Many designers "do" velours because it is practical, inexpensive, and easy to work with. In France, velours is fashion. Designers like Sonia Rykiel and Yves Saint Laurent have been using it since the 'sixties in their ready-to-wear collections. Sonia did a few pieces as far back as 1964 for customers who loved the look of her knits but wanted a sportier approach. YSL often tucks a few velours pieces into his winter RTW collections.

With the advent of "sweat fashion," people are looking at velours with a different eye. It is comfortable. It is inexpensive and has that throw-away elegance that everybody craves. Zoran has picked up on velours and is doing his easy, simple shapes in Hong Kong imported velours as a fall version of his eminently successful cotton pieces of last summer. Other manufacturers are rediscovering velours. It's a natural for now.
("View" continued page 312)

Sonia Rykiel's "velours allure" ***right, below left.*** **Sketch** ***below:*** **Boots with grey velours dress by C. J. Helms.**

Zoran does easy "T" shapes in velours, *left* and *right*

Photos GERARD GENTIL Illustration TIM SHEAFFER Hair and make-up, Jim Brasack Details last pages

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VOGUE'S

View

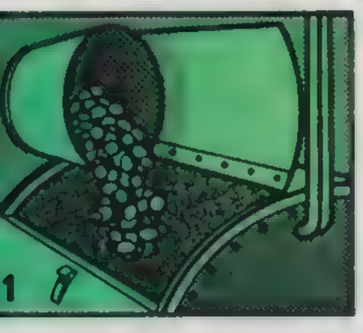
5

6

STONE WASHING

Now brand-new clothes can have a look that's "lived in," friendly, not uptight...you simply buy them stone washed

Stone washing isn't new. The first people to wear clothes washed them on stones. But it's an idea whose time has definitely come again. Everybody's doing it. The differences now: The process—usually done with pumice stones in large cylinders. And the underlying reason. Not for cleaning—it's done to new clothes—but for a "look." Stone washing makes the fabric lighter and softer; fades flat color to an interesting variety of tones; creates an attitude that's very casual, very relaxed. You see the process most often in denim clothes. Just when you thought nothing new could happen to that old favorite, everything denim—jeans, jackets, dresses, coats—is being stone washed now. At Liz Claiborne, it's being done to 70 percent of their denims this season. Other fabrics that look terrific stone washed: canvas, cotton twill, chambray, and the big one to watch—double-faced oil cloth. ***("View" continued page 314)***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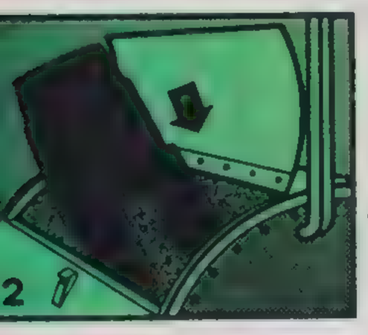
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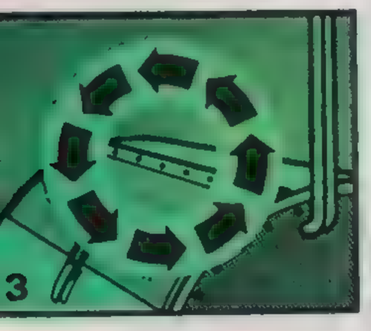
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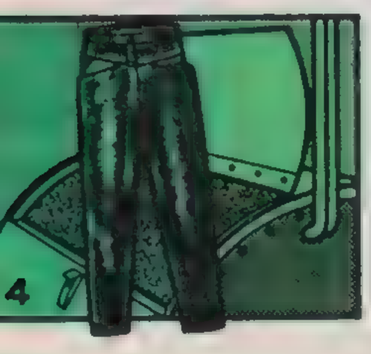
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1. Pumice stones placed into cylindrical tumbler. 2. Clothes added. 3. Cylinder rotates, washing clothes with stones. 4. The final effect: the soft, faded, "distressed" look. 5. Fiorucci's denim mini, zip-front jacket. 6. A short denim dress by Gene Ewing for Bis. 7. From Daniel Hechter's Menswear, an oilcloth coat belted as a dress. 8. By Marithé and Francois Girbaud for Complements, striped drawstring pants and shirt. 9. Back-wrap denim skirt by Bern Conrad. 10. Click-Point's denim overalls. Hair and makeup, Jim Brusock. Details, last pages.

7

8

9

10

Photos, GERARD GENTIL. Sketch, MATS GUSTAVSON

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Clothes changes: Technicolor...a skirt to turn winter around...news in jeans, bags, fur...your home: all designer-style

People are talking about color—the amount of bright, clear, blatantly cheerful color you find in clothes now; that's undeniable. What's interesting about all this color is the degree to which it changes a look: designers, simply by taking a best-selling item for fall—a somber skirt, top, or jacket—and recoloring it for Technicolor effect, are coming up with some very new-seeming pieces. What that means when you shop . . . is that you're now apt to find a favorite piece—with new charm: Walter Steiger's skinny tall boots—in red patent leather; Carlos Falchi's fall "Buffalo bags" reworked in chrome-yellow suede; Anne Klein's knit tunic now in bright red; Ralph Lauren's bateau-neck sweater—one of his favorites for fall—in wonderful Necco-wafer colors. . . . Single items, in fact, may be the key to carrying off color effects now, wearing one piece with color: a short cobalt-blue skirt, a fuchsia jacket, a bright top. It's using color almost as an accessory.

What says "Winter of '82"? To any number of women, it seems, one item is a short narrow skirt—in black leather. Women are buying these skirts to update tops they already own . . . to add a bit of bite . . . and they're searching out the black leather skirts that work best for their bodies. There are subtle differences among skirts: YSL's classic black leather skirt comes with gathered ease at the waist . . . Angelo Tarlazzi's has two side-waist tabs . . . Andre van Pier's high-waisted skirt is stitched in rows at the waist and short hemline. Carla Maglia may have the season's buy in a black leather skirt: at about $140, their short skirt has been a top seller. But what all these black skirts share . . . is a short (a few inches above-knee) length, a polished-leather sheen and racy appeal, a decided fit. Paris designer Azzedine Alaia's leather skirts are the most body-conscious around: they're contoured and mold to the body; one skirt comes with a heavy—back—industrial zipper. They're black leather skirts that seem to work on a variety of women . . . and they sold out in three days, this fall, at New York's Bergdorf Goodman. . . . What's coming? Clothes with an eye to back details: back-button skirts, a slew of strapless dresses and tops, sleek dresses—from people such as Zoran and Giorgio Sant' Angelo—with necklines that open to a deep V in back. This spring, you'll find saucy back-laced swimsuits, back-laced (sometimes boned) short dresses and tops: a look that's something between *Merry Widow* and *Carmen*.

In Paris, the great American jean has taken some new turns: women are going for Marithé and François Girbaud's pedal-pusher jeans and broken-stitch denims. "Broken stitch" means jeans that have been stitched down the leg, pocketed, then stone-washed and faded; after fading, these stitches are removed and the pockets moved: what you get underneath is a darker—non-faded—pattern. The pedal pushers, too, have their own '80s style: they're big at the waist and get cinched in—à la Li'l Abner—with a belt, are very fitted at hips and fanny. Girls are cutting the jeans (sold in the U.S. as "Complements") to pedal-pusher length: they come with a dotted line on the leg—just to show where to attack with scissors.

Looking homeward: More and more American fashion designers are looking at design for the home, thinking not simply of producing "designer" sheets but marketing total environments. Ralph Lauren, come spring, will produce an entire line—Ralph Lauren Home Furnishings, Inc.—that includes everything from Ralph Lauren furniture to fabrics, silver flatware, glassware, wooden gift items, lamps, and Ralph Lauren linens. Perry Ellis has signed a contract with Martex—products (yet undetermined) to be in stores next fall. "Total environments," it seems, also mean scent: In 1983, Charles of the Ritz will unveil a collection of home fragrances that's been created by Giorgio Sant' Angelo.

"Designers aren't just making sheets; they're marketing total home environments"

People talked this past year about "architectural" sorts of clothes; what's coming now are some recognizably architectural handbags. They're exceedingly neat, flat, mostly small clutches and shoulder bags in shapes taken straight from a geometry-class textbook. Stephen Manniello makes a triangle bag with a shoulder-strap cord; one Vittorio Ricci leather-and-linen clutch looks like a folded dinner napkin. At Barbara Bolan, precise leather bags come round or square; in some shapes, too, that resemble a squared-off oval or rhombus. All have great charm for all their neatness. . . . In a season with an abundance of long-haired furs and large-scale coats, a number of fur manufacturers, you'll find, are producing separate petite-size collections. For the most part, "petite" doesn't mean a big coat cut on a smaller scale; these furs are clearly made for the style of a smaller woman. . . . Good-looking and something of a fashion lesson to read: *The Genius of Charles James* by Elizabeth Ann Coleman (Holt, Rinehart & Winston). This book, an investigation of a remarkable American designer's decades-long output and perfectionist bent, is published in conjunction with the Brooklyn Museum's James retrospective, on show in Brooklyn now until the middle of January.

If you're seeing circles, there's nothing wrong with your eyes: resort collections are jammed with polka-dot fabrics and over-scale buttons. Perhaps there's been a surfeit of stripes; but now, suddenly, designers are coming up with dots: everything from a neat dotted white evening dress at Carolina Herrera to black dots on brilliant fuchsia, red, or blue sarong skirts at Anne Klein. Perry Ellis mixes different-sized dots all on white: He calls them his crown, sixpence, and tuppence dots. . . . It's a good time for the button business again: designers, when they're using fastenings at all, are going for large, clearly noticeable buttons. Calvin Klein will string big white buttons up the side, say, of a black linen skirt as a decorative bit; but then, should you tire of it, he's shipping skirts with sets of extra same-as-skirt-color buttons. —KATHLEEN MADDEN

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HOW TO APPROACH A SEASON OF VARIED SIGNALS

THE NEWS—AND THE NEW TWISTS—THAT COUNT MOST IN FASHION AND BEAUTY

This is an in-between moment in fashion; a time when you're thinking along several lines at once: about the fall and winter clothes you're still wearing, about a new warm-weather season just ahead, about evening and all the charming "extras" that go with it. It's also a moment when you can derive great pleasure from small fashion elements if you know which signals to keep your eye on. The following—the issue—is a guide to those key elements, to the signals that count . . .

No question: the hallmark of the season is a new—different—body consciousness. From the outstanding narrowness of line to the legginess of skirts . . . from the straplessness of necklines to the backless cut of dresses . . . from clothes that wrap and hold right on the hip to wide, strapping belts that define the waist . . . from the sneaky, skin-revealing deeply cut armhole on an otherwise covered dress to the most obvious barely there new maillot—there has never been a greater sense of the body in clothes.

The continuing evolution of narrowness is in evidence across the board. The very profile of fashion has changed—to a line that's totally narrow, elongated. One sign of the times—of the change—a whole new "generation" of skirts constructed without pockets to keep the smoothest shaping possible—and that's only one very small signal of what's happening. It's a change that makes you think differently about clothes you already own: you reach for what's narrower rather than what's softer, and make adjustments.

With narrowness, a prevailing legginess. Skirts outnumber pants—no contest—and skirts, for the most part, are shorter (as short as two inches above the knee in some resort collections to just over the knee). You will also find a new longer-length skirt for day—a below-the-calf length—but it's always a narrow skirt, with a slit or buttons to unbutton—the leg, the body still come through. For day, short dresses—just-at-the-knee short—have an unmistakable appeal—they're a natural in warm weather and you can't get enough of them! More than that, now there's a uniquely appealing knee-length dress at night—one with the kind of presence and style that can replace a long dress or a pyjama . . . and one that gives you a lot more action, greater freedom of movement.

Making the most of this new legginess: terrific shoes and stockings—both of which have never counted for more in fashion and both of which give you an instant feeling of change. The best-looking new shoe: a sleek, high-heeled pump in bright color—sometimes two colors, sometimes the shoe and heel in contrasting colors, e.g., bright blue with purple, blue with red, magenta with ruby.

The beat that started in stockings last fall keeps going—with more texture on the leg. There's more lace—in black, in red, in white for warm-weather places, and there are new patterns of interest: a spaced-out geometric design—white on white—or the tiniest tiny color dots on white.

The introduction of color is another source of change, of delight. In collection after collection for resort—the temptation of something red. Red all the way: in a red damask dress worn with red lacy legs and a red shoe . . . or a hit of red—in a strapless sweater, a blouse . . . or red in an accessory—a wide cinching red belt on black. Other bright colors: blue, green, chrome yellow. Color that's tantalizing, eye-catching . . . and color that changes the character of fashion: a longer, double-breasted jacket in black is one thing; the same jacket in fuchsia is something else again . . . and it's irresistible. On the other hand—holding its own in almost every collection—white: white linen, white cotton, white suede, white jersey, white charmeuse.

A strength of the resort season—always—bathing suits, and this season they are even better than ever. Bathing suits that echo all the fashion news in their body-revealing shapes and straplessness . . . in their strong colors . . . in their bold patterns—geometrics and stripes . . . and in their purely charming touches—ruffles, lacing. Now is the time to buy.

In a season when most of us have more to "do" at night, evening dressing takes on new importance. What's true this year: it's less exaggerated, less gimmicky, with less glitter, fewer frills. It's never a question of big, broad-shouldered brocade jackets and funny little hats. What carries a look: the narrowness and the legginess, the luxury of the fabric—in black, in one of the new shimmered, anthracite colors, or in a "real" color.

In contrast, a different approach to at-home dressing. For this kind of evening, a new minimal kind of design—line and shape taking precedence over detail, black and white over color. There's a new scale to the tops—an oversized, man's-sized scale in easygoing shapes borrowed from the world of casual dressing: longer blouson jackets, longer straightforward cardigans . . . with a narrowness in the pants—usually cropped shorter . . . and with softness in the fabrics: velvet, cashmere, charmeuse, velours (a fabric to watch in everything now). It's a way of dressing that combines a sitting-around-in ease with a high degree of sophistication—these are not new versions of warm-up clothes. And it's a way of dressing that works with a new at-home life—one with an accent on entertainment in every sense of the world, one that's being transformed by the newest electronic devices—now endless of movie, television, stereo options.

There's a minimalist attitude, a feeling for elimination that extends beyond at-home dressing. There's a new feeling in necklines that are totally spare . . . a new discretion in the use of jewelry to keep the line pure, clean . . . the elimination of pieces in the putting together of a look: a jacket over a skirt without a blouse or a sweater . . . and there's the whole new focus on shorter hair—on hair that's pushed back, away from the face for a certain sleekness.

Nowhere are there more special effects this season than in make-up. The combination of color with shine has reached a "state-of-the-art" level: for evening, there's the shimmer of silver added everywhere, over smoky eyes, on skin, on lips. It's an iridescence that's changed the very nature of color—whether berry, mauve, or orange shades.

Everywhere, there are little surprises, charming extras that give a real twist to dressing. The surprise—the delight—of finding the most classic cashmere boat-neck pullover in a pale mauve instead of navy . . . of finding a wonderful jeweled fantasy of a cuff to wear night after night . . . of finding an uninhibited fur—curly white lamb or gold-braid-bound mink—to throw over everything where it's cold . . . of finding your favorite handbag in a new miniature size . . . and in matte black leather (still the strongest color/texture combination for any accessory) . . . of finding rings by the handful in new modern-gutsy shapes with semiprecious stones and interesting combinations of metals. It is, very much, a season in which you can relax and enjoy fashion . . . a season that's more playful, more provocative . . . a season of dressing for delight—the story that starts on the following page. . .

LA BELLA ISABELLA

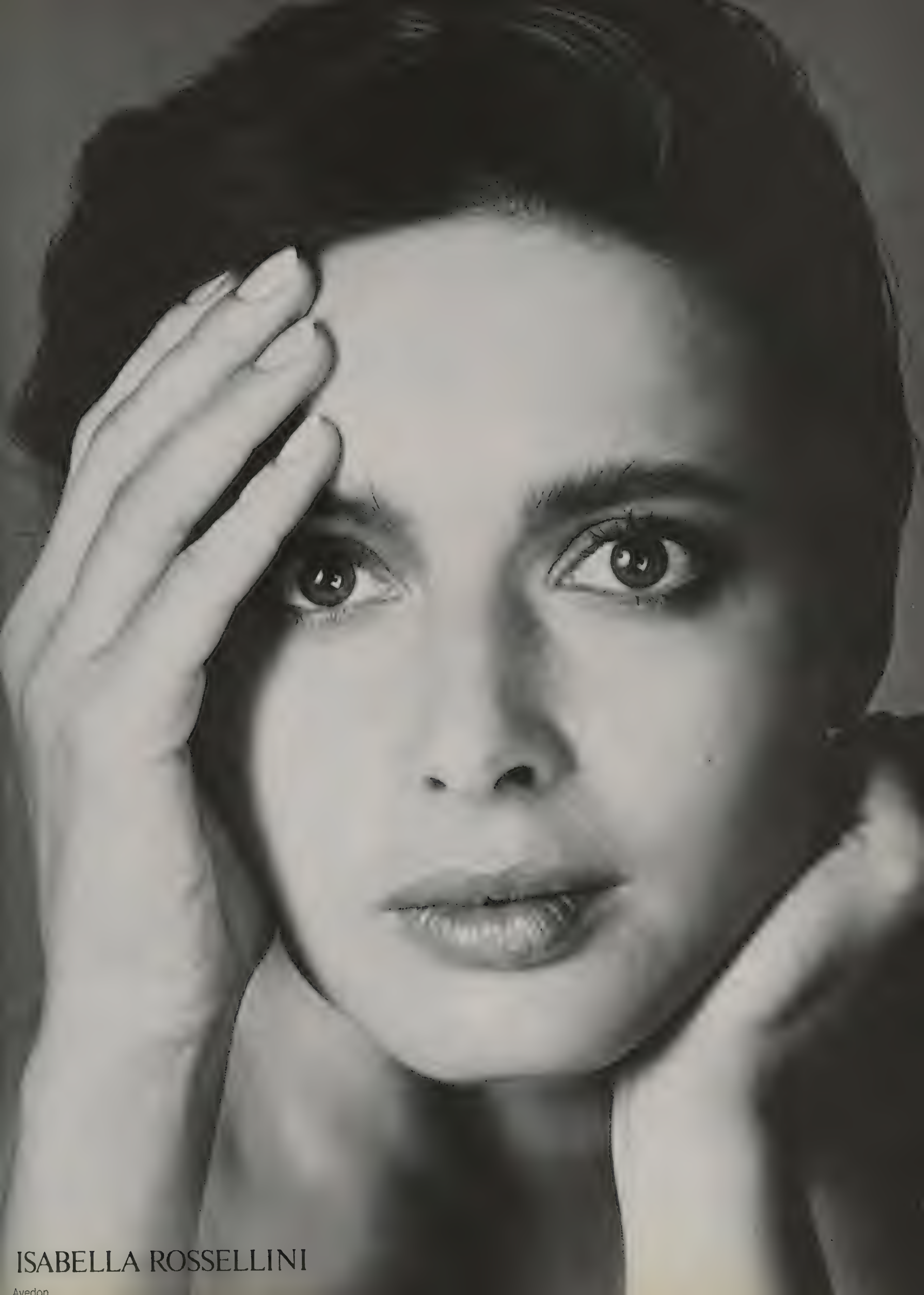
She is Isabella Rossellini, daughter of Ingrid Bergman and Roberto Rossellini. And she's not only beautiful, she's charming, thoroughly captivating. She's in love with her work as a model—and it shows: her first American Vogue cover last March was a record-breaker; she's just signed an exclusive contract to "represent" Lancôme. She has worked as a translator, taught Italian, was a star reporter for a top-rated Italian television program; and she's starred in a film, "The Meadow." On these sixteen pages, Isabella photographed by Avedon in different moods, different roles . . . and in the many delights of fashion this season.

New-found elements of delight: the bustier (by Glydons, about $50), with black lace, and bikini to match (about $10) . . . patterned black stockings (Pierre Mantoux for I.L.C.A.T.) . . . fantasy gloves (Marla Buck). Earrings, Byzantium. On sixteen pages: Hair, Suga of Suga Salon; manicures, Josephine Allen of Il-makiage. Details, stores, last pages. . . . *Beauty Note:* Beguiling color—a play of soft pinks and mauves. Lancôme's Trôpink blush; Iced Orchid on the mouth outlined in Rose; eyes shaded in Lavandou and Violette.

Avedon

"My mother was very beautiful in her twenties, but I think I prefer her between thirty and fifty. In the expession, you see so much. . . Like mother, like daughter. The photograph of Ingrid Bergman, *left*, also by Avedon, was taken in the late 1950s. In Isabella's portrait, *right*, strong insistent echoes of her mother's beauty. . . and in her voice, her laugh an equally familiar ring. The influence of both parents remains powerful. And one that may yet determine Isabella's future—as an actress. "I still have to reason about the whole acting thing. . . . I did one film and had to do so many interviews and the papparazzi were always taking pictures. I didn't have time to work on my craft. I would be very willing to be an actress, if I could work small and if I could really work on my craft. The Taviani brothers [who directed Isabella in *The Meadow*] didn't ask me because it's 'natural' for the daughter of a famous actress to have it in her blood. Well, you may have it in your blood, but you have to find it and develop it. . .

INGRID BERGMAN



ISABELLA ROSSELLINI

Avedon

LA BELLA ISABELLA... AND DRESSING FOR DELIGHT

Isabella, close-up, *left*—an expression of pure charm. And some of the season's most charming touches—the tilted white straw hat, a short knotted muffler, a pretty soft-color makeup. Here, Estée Lauder's Cheek Bronze Tender Blusher; Gold Brick Polished Performance Lipstick; hints of Copper Gleam and Polished Amethyst on eyes, with Softsmudge Black Eye Contouring Pencil. And—the invisible charming touch—Cinnabar fragrance. . . . *Right,* the perfect expression of warm-weather dressing, from Calvin Klein: his long-line boat-neck pullover in knitted linen (about $150), very narrow striped silk crêpe de Chine skirt, unbuttoned to reveal legs, about $156. Bonwit Teller; Burdines; Hudson's; Marshall Field's; Balliet's; I. Magnin. Accessories, more stores, last pages.

"This is having fun—inventing people, making them up . . . creating different images . . ." Here, Isabella in stripes! The boldest, *left*—Norma Kamali's black-and-ivory striped turtleneck dress, with the biggest dolman sleeves, the narrowest suggestion of a skirt. Of acrylic, about $125. Mid-December at Bloomingdale's. *Right:* More casual—Perry Ellis' red-and-white tank top that just kept going . . . in cotton, belted in back. About $90. Late November at Henri Bendel; Nan Duskin; Saks-Jandel; Burdines; Hudson's; Marshall Field's. Accessories, more stores, last pages. On all these pages—and on this month's cover—Isabella's makeup by Tyen of Paris.

ISABELLA... AND DESIGNING FOR DETAIL

As a model,
Isabella, *opposite,*
has achieved
enormous success
at age thirty;
an age when
many models—
traditionally—were
ready to retire.
"When I was in
my twenties
and I was asked
to model, I refused.
I thought I'd need
another career
by the time
I was thirty.
And it would be
so discouraging—
all my friends would
just be blooming
in their careers."
Obviously, Isabella
is the one who's
"blooming"—
and enjoying
every minute.
Left: A new
softer—and very
appealing—take
on the classic
warm-weather
pants suit.
Oscar de la Renta's
easy-fitting,
shorter wrap jacket,
belted loosely
over soft-pleated
matching trousers
in silk shantung.
About $590. Elizabeth
Arden Salons; Nan
Duskin; Lillie Rubin-
South & West; Sakowitz;
Amen Wardy,
Newport Beach CA.
Piaget watch,
Van Cleef & Arpels.
Details, last pages.

LA BELLA ISABELLA... AND DRESSING FOR DELIGHT

"For me, a very real pleasure is evoked from color, fabric, different textures mixed together." One reason for the pleasure response: Isabella's training as a costume designer. Another—everything on these two pages. Starting, *left,* with beautiful special-effects evening textures in jewelry and makeup. The fantasy cuffs—on top, a butterfly landing on jewels and flowers, and below, antique glass and crystal. Both, Wendy Gell. . . . In makeup, the effect comes from warm—shimmered—berry colors. Revlon's Candelight rouge; iridescent Violette and Goldleaf eyeshadows with Plum Kohl; Cranberry lipliner, Garnet Lamé lipstick. An added touch—fragrance at night—Ivoire de Balmain. . . . Total pleasure in evening dressing, *right,* from Geoffrey Beene: his short, shimmered, body-skimming chemise of anthracite coupe de velours, "ornamented" with black lace, touches of gold. About $1590. Altman's; Nan Duskin; Montaldo's; Neiman-Marcus; Frost Bros. Details, last pages.

Avedon

LA BELLA ISABELLA... AND DRESSING FOR DELIGHT

Isabella, *opposite,* revealing a very classical aspect—the long graceful line of neck . . . beautiful shoulders . . . small, neat head. To watch now, *right:* the impact of strong color (of red!), of simple, modern design. Here, a brilliant red suede shirt-smock, easy-falling from the big, padded shoulders. Alicia Herrera for North Beach Leather. About $510. North Beach Leather Stores, NYC; Atlanta; Chicago; Houston; Las Vegas; Los Angeles; San Francisco. Piaget watch, Van Cleef & Arpelso. Other accessories, next to last pages, this issue.

Avedon

When it comes to all-out allure, *left,* a purple silk charmeuse/black lace teddy (Shu-Ba by Holly Lueders, about $132); terrific black lace stockings (Hot Sox). Teddy at Elyns, Chapel Hill NC; Gattle's, Cincinnati; Jane Simon, Birmingham AL; James Lingerie, Dallas; Robinson's, Beverly Hills. To order at Saks Fifth Avenue, NYC....

Opposite page: Playing up rings, the season's jewel delight. Right hand pinky and left pinky (below): rings from Mark Spirito—with a yellow tourmaline, pale aquamarine, and aquamarine cabochon—all set in 18k gold on stainless steel. On both ring fingers, the same bold Barry Kieselstein-Cord rings with different stones—an emerald-cut green tourmaline and emerald-cut amethyst in 18k; 18k bands with an oval cabochon ruby and diamonds; an oval sapphire and diamonds. And, left pinky, a topaz set in 18k gold from Madeleine van Eerde for Boris-le Beau. Details, more stores, last pages.

Avedon

Makeup that plays up eyes—but softly: Christian Dior's Copper and Gold Scarabée colors on lids; "Khol" Eye Contouring Pencil outline; Violet liner under lashes, softened by Copper. And playing up the whole mood—Dioressence fragrance, in a new luxurious Perfumed Body Lotion. Makeup by Tyen for Christian Dior.

Symbol of this new at-home dressing, *below:* Zoran's spare black linen cardigan—longer and narrower; cropped black silk velvet pants; the simplest blouse—a T-shirt in white silk satin. Symbol of the new at-home technology: the out-of-this-world background of video graphics—computer-generated "art." Jacket, about $350; pants, about $200; blouse, about $200. Bergdorf Goodman, Zoran

something new is happening at home

Now, at home . . . You can see all the Bogart movies back to back . . . the latest first-run movie . . . make a movie of your own, with sound. Instantly check your phone bills for the last five years. Learn a language. Thanks to the newest computers, electronics—new ways to relax, entertain, keep records . . . a whole new fast-track, futuristic world! And dressing for evenings at home is on the same fast track. Silhouettes are longer now . . . narrower but easy. And uncluttered. The ornamentation is often in the shape itself; in the fabric; in the strength of white, black, or bold color. The look is modern, uncomplicated, and very very attractive

Marco Glaviano

Loft, Washington DC; The Twenty-Four Collection, Miami; Jackson Graves, Minneapolis; The Broadway; I. Magnin. . . . *Right:* From Pierre Cardin Sportif: a black cardigan and matching pants, a white wrap blouse. These pages: Video graphics, RC Communications, Inc. Coordination, Weisz/Greco. Camera by Fernandez/Bell. Olivetti Personal Computer. Sony 19" Profeel Trinitron Monitor. These two pages: hair, John Sahag; makeup, Richard Adams. Fashions details, last pages.

something new at home

Marco Glaviano

ow, at home

Brideshead episodes or the championship tennis matches you missed. You can create by computer the kind of graphics you see here and project them on your own television screen. More pleasures: to feel this unencumbered, look this "dressed." *This page:* Zoran's elongated ivory linen cardigan—loose and easy (about $400), to slide over slim ivory silk taffeta pants you just pull on (about $240). Saks Fifth Avenue; Zoran Loft, Washington DC; The Twenty-Four Collection, Miami; Linda Dresner, Troy MI; I. Magnin. Hair, Simon Marsden for Pipino-Buccheri; makeup, Richard Adams. . . . *Opposite:* The fabrics a bit "more," but the feeling's still very relaxed—Fernando Sanchez' red crushed velvet pants (about $240) and white silk satin blouse (about $170) . . . to wear at your home, theirs, or "out." Henri Bendel; Hattie, Birmingham MI; Neiman-Marcus. Blouse at Marshall Field's. Hair, John Sahag; makeup, Alberto Fava. Fashion details, last pages.

Marco Giaviano

Now, at home . . . you can get an instant projection of your expenditures for the coming year . . . a list of the names and addresses of everybody who sent you Christmas cards last year. When you're considering expenditures, this is a strong year for jackets. The newest are relaxed, unserious, *i.e.*, Mario Valentino's silky black leather zippered blouson, *this page*, with this season's decorative studs (about $1195). Barney's, NYC; Ultimo, Chicago; Charles Gallay, Beverly Hills. Here, over Zoran's white linen blouse and black silk velvet cropped pants. Santos watch, Les Must de Cartier. . . . Another charming option in jackets, *opposite*: beaded black velvet, satin-lined, and just to the waist (about $2750), to wear with a blue silk blouse, narrow harem pants—even they're narrow—in shades of blue silk jersey. Blouse and pants, about $1065. By Gianni Versace. Turnout at Gianni Versace Boutique, Beverly Hills. Blouse and pants at Altman's, Gianni Versace Boutique, Miami, Houston and San Francisco. Hair, John Sahag. Makeup, Alberto Fava. Details, men's clothes, last pages.

ow, at home . . .
your computer
can be hooked into services that give you a schedule of airline flights around the world, let you read a newspaper published thousands of miles away. No question, computers are changing the shape of day-to-day living, casting longer and longer shadows . . . No question, the shape of dressing at home is more sportive now. But even when it changes to a strapless, full-skirted, ankle-length dress . . . the fabric isn't taffeta or tulle. Instead: fresh polka-dotted cotton so it's soft, modern, moves in an easy way. And you wear it with a cotton T-shirt. By Norma Kamali. Dress, about $164. Shirt, about $28. Bonwit Teller; Hudson's; Ultimo, Chicago; Sakowitz; Macy's, San Francisco; Liberty House of Hawaii. Hair, Simon Marsden for Pipino-Buccheri; makeup, Richard Adams. Nails, these eight pages, Josephine Allen of il-makiage. Details, more stores, last pages.

Marco Glaviano

The ''cubist art'' on this page is really the photograph you see on the opposite page processed by a computer, which transformed the photograph into squares . . . into a spatially quantized image. Pictures sent by space craft are quantized data. Scientists use the transformation process for diagnostic research and to study processes of perception. Talking of perception, this quantized image is the way a robot sees the world . . . and the time isn't too far off when robots and people will be face to face, eyeing each other. Be-

COMPUTERS

cause--and the idea's awesome--what electronics, computers, technology can already do . . . is just the tip of the iceberg! Blocpix® image by Ed Manning. . . . Beauty Note: The real image to project in makeup this season--the clean look of pale, pale cheeks, a neutral mouth, eyes rimmed, smudged in smoky color. The Alexandra de Markoff colors here: Innocent Mocha Ice on the mouth and a Polished Cobalt smudge-tip eye pencil. Hair, John Sahag; makeup, Richard Adams. For additional details, stores, see next to last pages this issue.

TO KNOW THEM IS TO LOVE THEM

what the little wonders can do for you now

By Fran R. Schumer

It is rarely love at first sight. A computer is not an ingratiating machine. It is cold-looking and forbidding, this mass of silicon and iron, something resembling a TV but no human face ever appears on its screen. Mostly, numbers and letters and they are oddly lacking in curves. A monster, it was once the size of a room and required teams of engineers as stealthful as lion tamers to care for it; now it is a less intimidating machine. The typical home computer weighs as little as ten pounds and costs less than half the price of a good stereo. It uses no more electricity than a light bulb and can be installed with three minutes and a screwdriver.

At first, it is never very clear who is in control. The machine usually takes the initiative, a simple question or directive spilling across its face. But soon enough, a user feels more like the boss. In a matter of hours, most likely, one will conclude about the computer the same thing one concludes about other miracle appliances. They are at times frustrating, even capable of arousing rage, but they instill in one a sense of awe, not because of the machine but because men and women were capable of creating this marvel.

* * *

In the language of the trade, "hardware" is the body of the machine; "software" is its intelligence. Vital to the computer is its memory. What it remembers can be stored on cassettes (run on an ordinary tape deck) or on floppy discs. "Floppies," as they're happily called, are much faster and more sophisticated. They look like records and the analogy is apt here. Think of *(Continued)*

COMPUTERS the little wonders

CAN ANYONE WORK A COMPUTER? The popular myth is that people who are good at science and math will excel at computers. This doesn't seem to be the case. ''Patience to cope with ambiguity and frustration, and analytical abilities are more important,'' says Daniel Brehemy, professor of Computer Information Systems at Union College. Kinks in the hardware are rare, he says. More likely, users will err; and, when they do, there's help. First, typing in the word ''Help!'' will cause some computers to give more instructions. In addition, service departments at most computer stores will take calls. A few of the manufacturers have set up hotlines. You phone in your troubles and within forty-eight hours someone will call you. . .

(Continued) the computer as a record player and the disc as the record.

The magic of the machine is in the program—the software. There are programs that will put you on a diet, organize your wardrobe, file your income tax. A program comes in the form of a cartridge inserted into the side of the machine. The price varies. Some are as inexpensive as records. Others cost forty or fifty dollars.

* * *

Up until a few years ago it would have been pointless to talk about whether people should buy computers for their homes. Computers were programmed to guide missiles, not to file recipes. Now even such stores as Bloomingdale's and J.C. Penney are selling them. Who's buying? A mixed group. "I'm buying one for my six-year-old son so he won't be afraid of them like I am," said Alice Bueno, forty-five, wandering forlornly among the computers on display at Macy's. The Rolling Stones' bass player Bill Wyman totes one around as an all-purpose secretary on concert tours. Pages of *The Wall Street Journal* are filled with stories of firms vying for a piece of the market by cutting prices. The result is that in the last few months, the price of the home computer has dropped as low as $99. "And for the money, it is quite a good machine, too," says Marvin Minsky, Donner Professor of Science at the Massachusetts Institute of Technology. The question "Why buy one?" is now more aptly phrased, "Why not?"

* * *

What can a computer do for you? People anthropomorphize computers. They say, for example, the computer will teach you French, upgrade your typing skills, or improve your grammar. Basically, it does none of those things; but it will help you to do them just as a book or any other learning tool will.

Most simply, a computer is a master filer. The lingo glorifies this as "information processing." Secretaries and clerks "process information"—they just work more slowly and break for lunch.

The computer has a memory; it never forgets. File cards can do much of what computers do, but stray papers are easy to lose. More important, the machine allows for cross-referencing, so tedious when humans do it. Think of the computer as an electronic address book. You want the names and addresses of everyone who sent you Christmas cards last year; press a few keys and their names will come dancing up on the screen. Whom did you invite to your last dinner party and what did you serve them? If you program your computer to do so, it will refresh your memory and with its nonjudgmental "bleep" remind you about birthdays, mortgage payments, and transferring funds at the last moment from savings to checking account.

Programs for filing exist by the thousands. Consider a program called Computer Chef. It organizes recipes. If you have one pound of shrimp and your neighbor has just brought you an armload of fresh dill from her garden, the computer will summon to the screen all the recipes you've fed into it that use both. If five people are coming to dinner and your recipe lists ingredients for two, press a button and the new measurements will appear. A calculator performs a similar function, albeit more slowly, so why use a computer? "When the first Xerox machine was on the market in the late 'fifties, people said, 'Why buy a copy machine when you have carbon paper?' " recalls an executive for Atari, a home-computer firm. "Have you seen a piece of carbon paper in the last five years?"

The computer is a marvelous daydreamer. You can speculate to your heart's content about your personal fi-

The question "Why b
more aptly phrased,

■ ■ I do not have a computer and probably never will. I find it hard even to understand a digital clock. But my daughter understands computers, and I am counting on her to take me through the next century. ■ ■

--BARBARA WALTERS
ABC TV-News
correspondent

■ ■ I don't know how I ever lived without it. It orders my life in such an extraordinary manner. I'm using it to work on a cookbook. . . It does my telephone book over . . . I use it for fund-raising. If you've ever done a charity dinner, you know that everyone changes their minds about who they want to sit with up to the very last minute. You tell the machine who's changed their minds, and it instantly prints out a new seating plan. . . . ■ ■

--PHYLLIS CERF WAGNER
vice president of
development,
Wells, Rich, Greene

nances. "If I save this much more, I could go to Tahiti in this many months . . . ." You can speculate without a computer—except, if your speculations stray beyond the bounds of your budget, the computer will let you know.

A caveat: If filing and speculating are all you're going to do with your computer, it may not pay to buy one. "It's a case of overkill," says Dave Burstein, president of the New York Amateur Computer Club. "The equipment is too elaborate for the task." The computer demands time at the outset to fill it with information (it is you who must type onto its keyboard names, addresses, numbers, and any other bits of information you previously trusted to your imperfect memory) and time to learn how to use it. A user ought to have other uses for it to justify the investment. Fortunately others exist.

Computers instruct. Plug in a foreign-language program and a sonorous baritone will say, "Hola, yo me llamo Fernando." This computer has a voice; and whether it is the novelty of hearing it or merely the pleasure of being the sole object of the instructor's concern, the user is prompted to answer and the Spanish lesson is underway. Perhaps this is why computers are so popular in schools.

Industry analysts argue computers are interactive so users learn better. "It's the difference between listening to a lecture, which is passive, or solving a problem yourself, which is active," says Barry Feirstein, a computer expert and technological analyst. One may elaborate on more substantive factors but basically, computers make good teachers because they are fun. "It groans if you make a mistake and cheers you on if you get the answer right," says Henry Weingarten, who teaches computers at ASI Micro-Computer Education Center in New York.

"Word processing" is computerese for one of the best reasons for owning a computer; it is a typewriter extraordinaire. Typewriters are all but obsolete in newsrooms (all the reporters on TV's now-defunct *Lou Grant* had terminals) and at Katharine Gibbs School, courses in word processing are now *de rigueur*. Word processors move words, sentences, and paragraphs, and, with certain programs, will automatically correct spelling errors. The catch: Another machine called a printer is necessary to make the actual physical copy of a letter or memo. Printers are expensive (from $400 to several thousand) and the quality of the type produced varies. The advantage: Computers are fast. One of the more elaborate printers spews out words with the speed of a secretary typing two thousand words per minute. Computers are now portable, too. Entrepreneur Adam Osborne invented one small enough to fit under an airline seat.

* * *

In his office at the Massachusetts Institute of Technology's Artificial Intelligence Laboratory, Professor Marvin Minsky keeps close tabs on his children. "I spoke to my daughter Margaret in Paris and my son in California this morning," he said recently. Professor Minsky didn't actually speak to either; he left the message, "Minsky calling," blinking on their screens. Electronic mail sounds like something you get in an envelope that lights up, but it is simply a way to relay messages on a computer. With a device called a modem, the computer connects to a telephone; and for the price of a local call a person can leave a message on someone else's screen. Both people must belong to "telenetworks" or large organizations that hook smaller computers to larger ones. Membership costs vary: some are free, others cost $100 to join and several cents per minute per message, but the sums are rarely prohibitive. To the criticism that computers isolate people, Professor Minsky retorts: "You may be isolated from your immediate neighbors, but it puts you in touch with the world."

Computers are generous. A larger one will readily share all its information with a smaller one. Theoretically, it is possible, for a fee, to connect one's own computer to the biggest computer at M.I.T. and solve the most abstract mathematical equations at one's desk. Less ethereal uses are what services like The Source and CompuServe have in mind. These are data banks or "information utilities," words that lack the cozy connotation of "library" but stand for services that essentially fill the same need. Technically, it would be possible to read all the works of Jane Austen on the screen, but why would you want to? You might, however, want to read a review of a restaurant in San Francisco or find out where the best grapes for Chardonnay are grown. Data banks will sell you these

(Continued on page 424)

"Why not?" is now

KEY WORDS

Computerese is a language all its own. It sounds peculiarly void of nuance or sentiment. ''Databanks . . . information processing . . . retrieval systems.'' Words that sound as though they are the products of machines themselves. Even the names of the most popular home computers have that cold, metallic sound of clusters of numbers, which is what they are: TRS80-III, Atari 400, Vic-20, and TI99-4A. Not exactly poetry. The language is enough to keep a novice at bay; but, broken down, the words have the most ordinary meanings.

Video display terminal or VDT: Your TV screen or some other blank screen you use as the computer face.

Disk or floppy: A circular sheet that looks like a 45 rpm record. Information is stored on disks. Some can store as much as 350 pages of information.

Disk Drive: A machine that transfers information from disk to computer.

Chip: Computers are made of chips. These are electronic circuits housed in small rectangular boxes no bigger than your fingernail. They do most of the computer's work.

Modem: A device you hook up to a telephone to link your computer to an information network or larger computer.

Bit: The definition is something you'll never need to know, but you may hear the term tossed around. A bit is the basic unit of computer memory. Computers use only zero and one. A bit is either zero or one. To the computer, zero means ''no'' or the current is off. The numeral one means ''yes'' or the current is on.

Byte: Eight bits make a byte. A byte symbolizes a letter, a number, or a single instruction like ''add'' or ''subtract.''

Kilobyte or K: A kilobyte is roughly a thousand bytes. You need only know the term K because the computer's memory is described in terms of kilobytes. A computer with a 64K memory can remember, or store, information equivalent to approximately 64,000 bytes or twenty to thirty single-spaced typewritten pages.

Computer typeface courtesy of Computer Center, NYC

FUR A WONDERFUL WILDNESS

What counts this time: the fur itself...with pronounced markings that are unexpectedly natural...unexpectedly "wild;" fur that's long-haired and luxurious...warm and beautiful. With a certain irreverence in the way it's worn: a sportive blouson over sequins, mink over flannel and argyll, color as contrast. On these eight pages: a look at some of the season's extraordinary furs, day and night...

It's the fur that catches your eye first, *left:* beautiful natural Canadian lynx. Next, Karl Lagerfeld's unique shaping—full at the back—it's like a cape . . . like a bolero . . . it's something different in fur. Chloé by Karl Lagerfeld for Goldin-Feldman. Cashmere underpinnings. Coat, about $4800. Henri Bendel; Saks-Jandel; Marshall Field's; Schlampp's, Minneapolis; Swansons on the Plaza; I. Magnin, San Francisco. Hair these two pages: Maury Hopson. Makeup: Alberto Fava.

Fur that makes the point fast, *right:* natural long-hair wolverine (one of the season's uncommon furs) . . . A coat with stand-up collar and side-slash pockets. Coat, Adolfo for Louis Milona. About $8000. Carl W. Herrmann Furs, Pittsburgh; Saks-Jandel; Furs by Weiss, Beachwood OH; Dittrich Furs, Detroit; M.M. Cohen, Little Rock; James Furlan Furs, Houston. *Beauty Note:* The pale mouth: Lancaster's Opale Creme lipstick. Makeup: Vincent Nasso. Details, last pages. Penn

FUR A WONDERFUL WILDNESS

Classic furs . . . this time with a whole new style. Mink: warmer, softer, browner Lunaraine, *below*, with new interest in the brown/gold-studded shoulder braid, unexpectedly wide sleeves—it slips over anything day or night. More news—in the casual-with-mink accessories: yellow argyll knee socks, knit scarf. Coat, Christian Dior Furs. About $10,500. Bergdorf Goodman; Garfinckel's; Swansons on the Plaza; Balliet's; Sakowitz; Nordstrom, Seattle and Costa Mesa. Hair: Garren of Garren, New York. Makeup these two pages: Alberto Fava. New take on *the* classic casual fur, *opposite:* Perry Ellis' natural Finnish raccoon in a gutsy oversized windbreaker-jacket shape. For Alixandre. About $7500. Neiman-Marcus. To order at Bloomingdale's. *Beauty Note:* The unexpected shot of color in makeup . . . underneath the eye: Germaine Monteil's Wild Violet Rich Powder Eyeshadow. Hair: Maury Hopson. Details, last pages.

Penn

FUR A WONDERFUL WILDNESS

Untamed natural lamb, *opposite,* uncollared, reversible . . . and white (a new fur color to watch): Fendi's 9/10 coat with big, soft dolman sleeves. For contrast: a royal blue cowl-neck sweater; black leather skirt. Coat, about $3500. Bergdorf Goodman; I. Magnin, Chicago; I. Magnin, San Francisco. . . . When there is pattern in fur, it's natural, intense, *below:* an unexpected 7/8 coat of umber-dusk mink with a Zorrino capelet. The effect—"striped" fur sleeves. (The capelet detaches—works as an evening "cover.") Coat by Krizia for Alfonso Telese. About $8000. Nan Duskin; Abravanel Furs, Pittsburgh; Furs by Weiss, Beachwood OH; I. Magnin, Chicago. To order at Henri Bendel; I. Magnin, San Francisco. Details, last pages. *Beauty Note:* What works in makeup—smoky, round-shaped eyes. *Opposite:* Coty's Shape 'n Shadow Eyeshadow in Mauve Crystal/Heather. These two pages: makeup, Alberto Fava; hair, Maury Hopson, Garren of Garren, New York.

Penn

FUR A WONDERFUL WILDNESS

Natural cross fox. . . . all the luxury of long-haired fur with intriguing contrast markings—shades of red, brown, silver. Here, with all the dash of a man's oversized "Ulster" coat, *above:* Perry Ellis' broadly shouldered, widely cuffed coat—his signature shape of the season. The unexpected flash of color: short purple leather gloves. Coat for Alixandre. About $16,875. Saks-Jandel; Marshall Field's. To order at Bloomingdale's. Hair: Maury Hopson; makeup: Vincent Nasso. . . . Another natural Saga cross fox, *opposite,* this time ingeniously sportive—a cropped blouson jacket, zipped up the front. With a surprise in the wearing—over a silver-sequin sweatshirt and classic grey tweed trousers as glamorous new dinner dressing. Fur by Grosvenor Canada. About $10,900. Fur Galleria, Cedarhurst NY; Furs by Gartenhaus, Chevy Chase MD; I. Magnin, Chicago; Szor-Diener Furs, Dallas; Edwards-Lowell, Beverly Hills; Roberts Furs, San Francisco. . . . *Beauty Note:* More silver touches . . . the brow bone: Chanel's Pewter Crystalline highlighter. Hair: Garren of Garren, New York; makeup: Alberto Fava. Fashion details, last pages.

Penn

As Grace Kelly, she captured the imagination of an entire generation. She had it all: beauty, assurance, success. Hers was a unique presence—at once dazzling and cool, refined but down-to-earth, totally believable...and her beauty, with its flawless quality, radiated pure American vitality. Always, she was a symbol of the best—in her craft, her manner, her style. She lived up to our expectations: It was not at all surprising that she should, at the height of her career in 1956, sail off to Europe to become a real-life Princess—it was a reflection, an affirmation of the image we held. And she proved ideally suited to that all-encompassing and very public role—one she played with great understanding and great love. No matter—she was still, somewhere, underneath everything "our Grace Kelly," and each of her performances —only eleven movies—is indelibly pressed on our collective memory.

GRACE KELLY, 1955
PHOTOGRAPHED FOR VOGUE BY PENN

Avedon

MEOW

Mightiest meow in theatrical history, that's "Cats," a concatenation of a musical—NobelPrizer T.S. Eliot pussum-prober verses, Andrew Lloyd Webber yowly-prowly tunes. T.S. Eliot and cats are An Unbeatable Combination and when Webber unsheathes his top-pops! Show's run almost two years in London, his "Evita," "Joseph..." hitting high in NYC, where "Cats" pounced with an over five-million-dollar advance ticket sale in its prodigal paws. A fine time for ailurophiles. They are not only being indulged these days with dozens of cat books (is it because cats symbolize our times?), but here is the most catantic show of all times. Typically, "Cats," the pussies left fantastically furred, feathered, beaded, bangled by John Napier. Upper left to right: Rum Tum Tugger (A Curious Cat, Terrence V. Mann); Old Deuteronomy (Oldest Puss in the World, Ken Page); Bombalurina (Sex Kitten, Donna King); Grizabella (The Glamour Cat, Betty Buckley). Lower left to right: Mr. Mistoffelees (The Original Conjuring Cat, Timothy Scott); Victoria (Pretty Kitty, Cynthia Onrubia); Asparagus (The Theater Cat, Stephen Hanan). It's a regular Katzenjammer! —L.L.

HICKS COUNTRY

In the drawing room, left, what makes a Hicks-designed room so charming and special: soft warm colors, a cloud of dried baby's breath (a favorite) on the Louis Seize commode, a great English painting, plaster bust of John, the first Duke of Marlborough, stripped back to the original 1720s paintwork, English medallion chair (1770) that Hicks freshened with white paint and yellow silk, the Hicks-designed rug in a Brussels weave custom-made in England. Above right: David Hicks in the library; bust of "Queen Victoria (Ena) of Spain's brother" is by Edward Onslaw Ford, 1898.

◆

With his unique sense of style, romance, comfort, reigning British designer (houses, gardens) David Hicks turned an eighteenth-century English farmhouse "of great simplicity" into a ravishing twentieth-century retreat

◆

David Hicks has assembled some of the most beautiful interiors in the world; but a house's surroundings are equally important to him—the trees, the gardens, the pool that one sees from indoors and enjoys outdoors—and so he also designs complete landscapes. (His latest book, *David Hicks Garden Design*, Routledge & Kegan Paul, became available in this country in September.)

And, while not trained as an architect, Hicks welcomes the opportunity to make the kinds of architectural changes and additions that give a house more style.

"I've always been passionate about architecture," he says, "and I love, whenever I can, getting the *bones* of a building right—working with cornices, redoing windows, making those changes that last. Decorating, on its own, lacks that kind of permanence."

All of his many talents came into play when Hicks took on the task of revisualizing and revital- *(Continued)*

Right: To give the long, "ordinary" entrance hall character and definition, Hicks covered the walls with a melon-toned stippled wallpaper, outlined with a border of stippled brown paper. The eighteenth-century flagstone floor came from a barn on the property, is a handsome way of dealing with incoming dogs, wet boots. The large painting to the right of the door depicts an eighteenth-century Welsh farmer's favorite sheepdog. The classic English chairs, 1790, that Hicks painted white, have original rush seats.
Above: Second view of the two-story drawing room (added onto the house in 1825 when the house was occupied by the widowed mother of the then owner). Hicks designed the fireplace, using a nineteenth-century centerpiece, Italian marble, ash wood, and, a surprising modern element—white Formica.
Right: View of the front of the house, with the Gothic-top false windows, columns, octagonal window Hicks added "for style."

izing this eighteenth-century English brick and stone farmhouse. To the front of the house, he added, "for style," two false windows with Gothic tops, columns found in the nearby village, an octagonal window (over the front door). More elegance: a Chinese Chippendale porch trellis.

On the terrace, he created a "grotto" with a fountain, by putting together, with great ingenuity and an unerring eye, a variety *(Continued)*

D. Moore

HICKS COUNTRY

HICKS COUNTRY

Splendor on the dining-room walls: allegorical scenes painted in grisaille by great English 'thirties theater-set designer and whimsical decorator, Rex Whistler, in 1937 for another house, and reassembled here with great difficulty. Hicks had to dig out the floor nine inches to accommodate the height of the panels. On the dining table: Hicks-designed cloths. "I like the shape of the chairs," said Hicks, "they're a nineteenth-century copy of eighteenth-century English ones—but they were a dark mahogany that didn't work with this room. I had them painted, picking up the colors from the wall panels." Left: A daughter of the house, entering the room.

D. Moore

HICKS COUNTRY

(Continued from page 360)
of elements readily available to anyone who might want to do the same. He used: South Sea shells, flint from the property around the house, an ornamental lion's head that he bought for ten pounds then "muddied and painted" for an older look (this became the fountain), and a stone cattle-feeding trough to catch the water. The one treasure: the owner's family medallion.

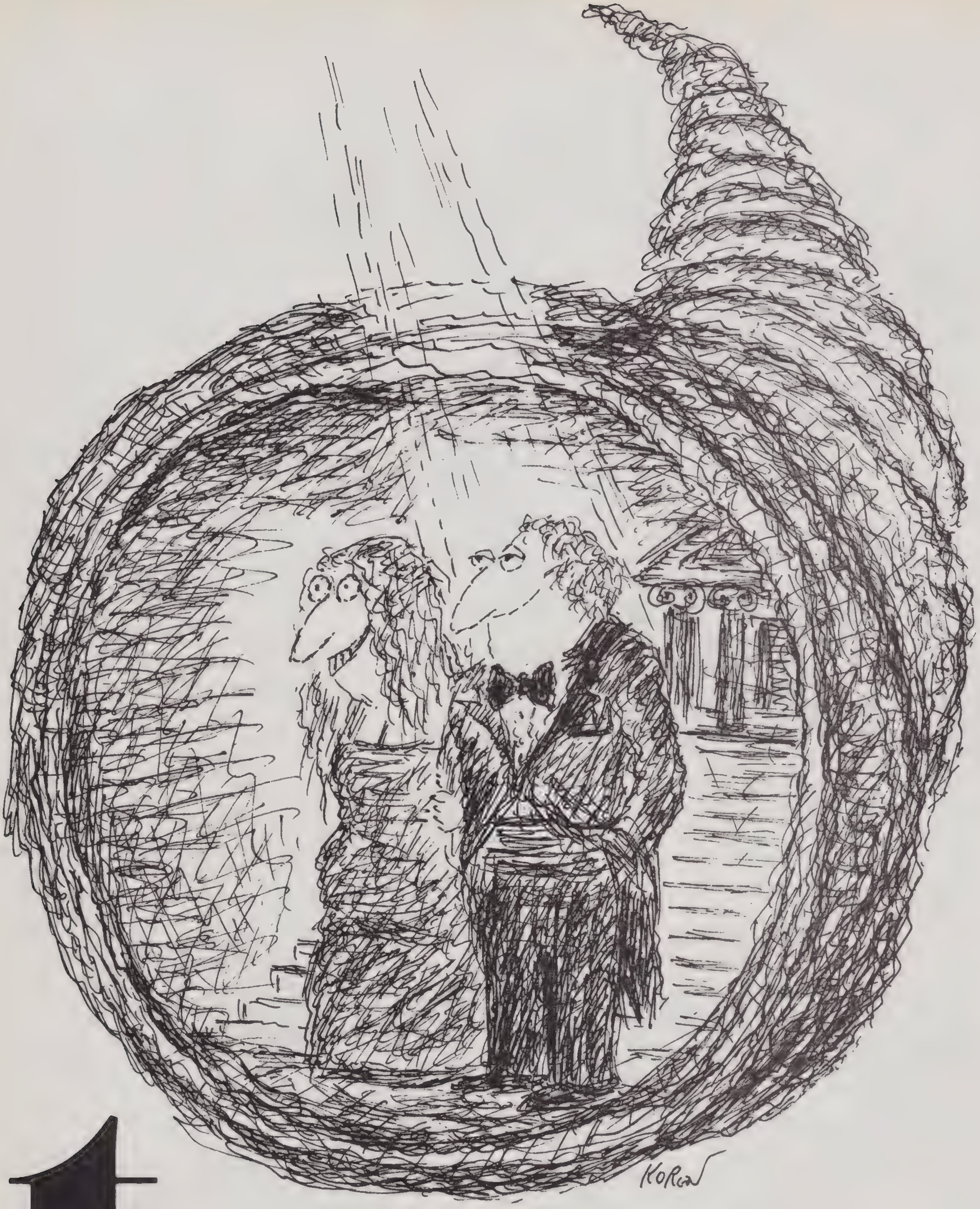
Inside the house, all is romantic beauty, ease, created with warm colors, cheerful fabrics, fine paintings, the graceful lines of old chair frames brightened with new coats of paint. Says Hicks: "In this day and age when we are so buffeted by hard surfaces, we long for comfort, for a calm background. We are, as Marcel Proust would have it, *en recherche du temps perdu.*" This kind of calm retreat is exactly what Hicks has created here.

◆

The dressing room, opposite page, is a book-lined paradise for the owner, an avid reader, and is part of the master bedroom, above. The bed is a Hicks favorite. "I reinvented the half-tester—it gives such a sense of security, romance—and adds so much atmosphere to a room." He covered this one with a copy of a garden-flowery 1880 English chintz. Upper left: Terrace "grotto" and fountain that Hicks put together from shells, flint, the owner's family medallion. Top of page, left: Drawing-room window that looks out on an allée of young trees that Hicks had planted. Upper right: Hicks painted the swimming pool black to look like a "pièce d'eau" (sheet of water—formal, polished, perfect) instead of a swimming pool. "At night, in the moonlight, it shines like a black opal."

D. Moore

ELLSWORTH KELLY
ELLSWORTH KELLY



The First Couple finally appeared at the ball. "I told Her not to wear those shoes," said Liane of the First Lady. "She didn't think anyone would dare trample Her, but She forgot about having to dance with Him"

Drawn for Vogue by Edward Koren

GILBERT GOES TO THE INAUGURAL BALL

By Judith Martin

From the author of Miss Manners' Guide to Excruciatingly Correct Behavior—a dazzlingly funny novel that takes us into the White House, into Washington DC social life, sex life, political life. Satire is not often charming; Judith Martin's is. Here, an excerpt from Gilbert: A Comedy of Manners, to be published this month.

It is truly amazing what you can learn in four years if you apply yourself, Gilbert reflected as he set out the tea things. This inauguration would be a decided improvement over the last, as, indeed, the five previous ones had been from one another. At each of these, he had sought and achieved an increasing amount of public exposure and participation in what he had been pleased to call history; this time, his concern was for a minimum of exposure to the weather and of standing around on marble steps and floors between ceremonial events.

Teatime at his own fireside, lounging on the tufted wine velvet loveseat in his beautiful evening clothes, to watch Wanda complete her toilette for the balls, was, on his private Inauguration Day schedule, the choice activity of the day.

Undoubtedly, it helped to have your own President. Gilbert was one of very few people in town that day who had no urge whatsoever to strain for a look at the new President, either outdoors in the throngs or through the democratic eye of television. Having spent the last fifteen years scrutinizing the man's every gesture and word, Gilbert felt that, this being a national holiday, he had a right to take the day off.

He had accumulated his own everything in the last four years. He had his own White House title, Special Assistant to the President, and his own choice seats at the wind-swept ceremony and the chaotic official luncheon afterwards in the Capitol. At the last inauguration, he had attended events on the extra tickets of his chief, then a senator, and had watched a new White House Appointments Secretary once known as Small Boy Brewster sweep by to a place of honor.

He had his own elegant wife this time, instead of a date with an excited junior movie star. He had his own parents with him, everywhere. That he might have had in any previous inauguration, even the first one after college. They would have loved to help him stand around in the cold. But only now that he had arrived could he afford to flaunt his not-very-chic origins.

He had his own faultless clothes for the white-tie inaugural balls. Like the new President, he had concluded, only after the election was conceded, that the time had come for him to buy tails. The Vice President, 98 percent of the United States Congress, newly appointed cabinet secretaries, heads of independent agencies, and lobbyists who foresaw their social fortunes rising had nevertheless come to the opposite conclusion: Black tie, or the proper outfit from one of the harried rental firms, would do. They would also probably show up wearing daytime shoes and wristwatches. Gilbert would not. He did not expect to be much noticed at this mass social event, unfortunately shared with thousands of old and new donors, voters, and other nobodies, where brand-new leaders of the free world would be trampled, unrecognized, and required to produce their tickets by their own administration's guards who had not yet memorized the latest appointments, but Gilbert himself would know that he was correct in every detail, from his patent leather shoes to his pocket watch.

Gilbert was careful about his appearance. Both the symbolic and the aesthetic effects had to be considered, and he remembered with horror the shock of observing, while shaving one morning in 1969, that a failure to achieve the proper balance had turned him into a caricature of his former self. As the employee of a rich and liberal senator, whose social climb downwards into the hearts of the masses Gilbert was directing, Gilbert had naturally allowed his hair to cavort freely over the back of his pin-striped suits. What he had failed to notice, until that morning, was that his hairline was receding at the same rate that he had been allowing his back hair to grow, so that the romantic headful of curls of his college days just seemed to have slipped backwards. That was when he realized, after a quick review of his love life over the last few years—carried out under the erroneous assumption that he was beautiful—that looks, in a Washington man, apparently didn't count. Nevertheless, the backward slide had been ruthlessly stopped that morning at the barber's, and the head was now firmly balanced in front by a pair of gold-rimmed round eyeglasses that had belonged to his maternal grandfather. When Gilbert peeled off the glasses at a dinner party, revealing his fine eyes in a bold look at his dinner partner, the effect was almost similar to the effect on Margery, back in his college days, when he had peeled off his pants.

Still, one never stopped learning. The lace tea cloth he spread under the sprigged china and cut-glass sherry decanter and glasses was not as satisfactory to him as when he had found it at a charity bazaar stand and noticed that it was embroidered with an *F.* Perhaps it was a *J;* one couldn't quite tell. But he hadn't felt the same about it since Wanda told him that one had to have more than one initial on one's things, or people would suspect they were bought ready-marked. The other items on the table were fine. Wanda and he had chosen their silver and crystal and china together after turning in a wealth of Scandinavian steel, wood, glass, and electronic wedding presents.

All four Fairchilds had tickets that were good for all five simultaneous inaugural balls, which *(Continued on page 419)*

From the forthcoming book *Gilbert* by Judith Martin, copyright © 1982 Judith Martin. Used with the permission of Atheneum Publishers.

Alice Waters, right, the heart and soul of Chez Panisse, in her flower-filled main restaurant, housed downstairs in a tiny 'thirties Deco chalet. Exquisite pairings of food and flowers create an ever-changing, always fresh and beautiful environment. Above: Tender green pistachio torte, devised by Craig Sutter and Lindsay Shere, on a Victorian cake stand found by Alice Waters, against a background of local orchids and swirling grapevine tendrils, by floral designer Carrie Wright

Susan Wood

Alice's restaurant—
Chez Panisse, in Berkeley,
California. Internationally famous.
Created by Alice Waters,
based on her love
of Mediterranean food
and on the freshest
of Californian bounty—resulting
in one of this country's
most sensuously satisfying,
highly personal eating experiences

très fresh!

Some delectable things—Californian anchovies, olives, sun-dried tomatoes—that go into the the fabulous pizzas Alice Waters bakes upstairs at Café Chez Panisse. Another café specialty: tiny quail. With Chez Panisse meals, wines from top California vineyards

BY BARBARA KAFKA

"I hire only my friends," says Alice Waters of Chez Panisse and Café Chez Panisse. In so doing, she articulates a 'sixties spirit of communality and a renewed passion for good food and its sharing that seemed to develop at that time. In 1964, Alice was a young woman from New Jersey who had come to Berkeley to study and stayed to live and teach. A group of friends was putting together one of the small newspapers of the period, the *San Francisco Express Times*. They met at her place to work and stayed to be fed. They were pleased with the meals, and she experienced the pleasure of developing her own food and feeding her friends.

Tender, tiny vegetables (minuscule leeks, lettuces no bigger than two inches) grown by a friend, John Hudspeth

Chinese eggplants, just-picked herbs—symbols of the freshness shining through Alice's cooking

Susan Wood

A specialty, superb goat cheese, comes from a herd owned by a friend. One of Alice's great talents is giving wings to the talent of others

Alice's crack-of-dawn trips to the fish market yield the best the West Coast has to offer—part of the "transparent elegance" of the haute American cooking (integrating the best ethnic traditions with native ingredients, ingenuity) at Chez Panisse.

Encouraged by them, Alice gave up teaching and started a restaurant to which these same friends might come, offering them, as she had done at home, a single meal each night. Out of this, she has developed one of the finest restaurants in America. It typifies the style that has come to be thought of as California cooking.

Friendships and influences have endured. One of her friends from this period was the graphic artist David Goines. He has done a series of posters that help focus Alice's strong visual perception of the restaurant. Her first culinary mentors were the books of Elizabeth David. When Miss David came to San Francisco last year, Alice and she finally met; there was immediate rapport. Alice, within the terms of what she finds growing and available in California, expresses much of Miss David's enthusiasm for Provençale food.

While there is no doubt in my mind that Chez Panisse is a great restaurant, I am sometimes leery about recommending it to my stuffier friends brought up in the haute-cuisine restaurants of New York and other urban centers. They are likely to misunderstand the transparent elegance that permits the incredibly fresh, beautifully chosen tiny vegetables, fresh fish, and other extraordinary products to shine through, and consider it artless. They do not see that it is like the haute couture of the beautifully cut simple dress that emphasizes a woman's beauty. This is not a restaurant of spangles but of fresh flowers. The people who understand it most easily are those who love, as Alice and I do, the food of the Mediterranean.

Nevertheless, the fabulous food, the single perfect meal each night, and the beautiful eccentric design—California modern mission in redwood and copper with unmatched old plates in sets of two or four, selected by Alice to frame the beautifully arranged food—seem to find their own clientele, young and involved, without a cigarette in sight. Extraordinary arrangements of flowers, created by Carrie Wright, transform the decor each night.

Several years ago, Alice went shopping, as she always does, to find concrete manifestations of her inner vision. She walked into a flower shop and saw *(Continued on page 424)*

Crisp, crunchy, delicious—like a supercookie—a Chez Panisse end-of-a-meal specialty, their almond and praline pie

The feminine message, loud and clear: with looks borrowed from lingerie—laced up the front, ruffled, strapless . . . in black for a bolder edge. It starts, *right*, with a maillot that's one of the prettiest suits around! Of Antron/Lycra, by Monika Tilley for Elon of California, about $54. Bonwit Teller; Camea Stores, Philadelphia; Burdines, Dadeland; Gidding-Jenny; Bullock's. . . .

Opposite: The lingerie influence extends into a bared, body-hugging dress. By Betsey Johnson of cotton/Antron/Lycra, about $78. Betsey Johnson, NYC; Davison's, Atlanta GA; Jacques Lelong, Plantation FL; Eclectricity, Dallas; Robinson's, California.

These ten pages: Hair and makeup by Rick Gillette; manicure, Cecelia Chan. Details, men's clothes, last pages.

RESORT '82

VIVA LA FEMME! PRETTINESS

For warmer weather: a turn towards an unmistakably feminine way of dressing... It could be the all-out flirt of ruffles and lacings... or the subtler approach of clean, spare, minimal lines. What they share: an appreciation of the body underneath—or the body revealed. On these ten pages, the looks—the words—to watch...

Jim Varriale

RESORT '82

Swimwear: Always the strength of resort—and never more so than this season—with maillots—in black, flashed with bright color or white. . . . and cut-out—up the leg, down the front, low in back. *Right:* Just about as sleek as a maillot can get —scooped in front, crossed in back . . . and trimmed in red. Of Antron/Lycra, about $42. With a matching cardigan of polyester/rayon matte jersey (Apsco Fabrics), about $72. Both by Anne Cole Collection. Late November at Bloomingdale's; Burdines, Dadeland; Marshall Field's; Robinson's, California; I. Magnin. . . . *Opposite:* A squared-off maillot, sliced cleanly with white. Of Antron/Lycra by David Haag Swimwear for Costick & Luce Associates. About $56. Saks Fifth Avenue; Cameo Stores, Philadelphia; Burdines; Sassafras, Madison WI; I. Magnin. Details, last pages. . . . *Beauty Note:* When baring this much skin— Sun-Filter Lotion SPF 8 from Bain de Soleil.

SHA

Jim Varriale

PE

COL

A vibrant hit of color under the sun; a purity of line and design—elements that deliver a new strength—a new attractiveness—to resort dressing. You see it, *opposite*, in Gottex's electric-blue maillot with the interesting play of matte/shiny textures. Of Antron/Lycra, about $42. Bloomingdale's; Montaldo's; Marshall Field's; Robinson's, California; Nordstrom, Seattle; Liberty House of Hawaii. . . .

Beauty Note: More color under the sun—Honeyed Red cheeks, Honeyed Ginger lips . . . and the protection of "Age-Retardant" Sun Block SPF8. All, Clinique. . . . And, *left*, in Geoffrey Beene's unique take on a kimono—pure, spare, narrow lines, in a wonderful silk-screened Oriental print linen, completely reversible to four solid panels of silk shantung. About $2990. Late January at Saks Fifth Avenue; Nan Duskin; Rich's; Frost Bros. Details, more stores, last pages.

Jim Varriale

The all-out femininity,
the all-out color,
continue . . . with a hot-pink
bandeau maillot, *right,*
trimmed with orange/pink
ruffles and cut high
on the leg—a delight!
Oscar de la Renta by
Wavelengths of Antron/Lycra,
about $46. Saks Fifth
Avenue; Filene's, Boston;
Montaldo's; Marshall
Field's; Neiman-Marcus;
Robinson's, California. . . .
Emanuel Ungaro's enchanting
little dress, *opposite:*
very colorful, very leggy . . .
and bared to there!
Of cotton, about $725.
Late November at
Emanuel Ungaro Boutiques,
NYC; Palm Beach; Bal Harbour;
Houston; Beverly Hills.
Also at Nan Duskin.
Details, additional stores,
men's clothes, last pages.

FL

IRT

Jim Varriale

The very minimal, very modern side of warm weather dressing: clean, confident lines unexpectedly revealing the back—a whole new area of interest. *Left:* The kind of effectiveness Zoran is known for—black linen, pure and simple from the front . . . wrapped low to expose the back, the legs. About $400. Saks Fifth Avenue; The Twenty-Four Collection, Miami; Linda Dresner, Troy MI; Jackson Graves, Minneapolis; Maxfield, Los Angeles; I. Magnin . . . and, *right,* Giorgio Sant'Angelo's "exit maker"—white rayon jersey dipped deeply—dramatically—in back (Jasco Fabrics). About $300. December at Saks Fifth Avenue; Neiman-Marcus; Frost Bros.; Bullocks; I. Magnin. Details, men's clothes, last pages.

Jim Varriale

HEALTH DEBATE

Doctors often disagree. In matters of health, scientists may be divided over medications, surgical procedures, or preventive measures. The press may report drug-company news long before the product is ready for patients' use. While this can cause you consternation ("Shall I use The Pill?" "Is this hysterectomy necessary?" "Is that diet dangerous?"), these controversies among experts can be boons. Disagreement compels the experts to defend, to examine, to review, and to compare the results of the disputed approaches. That allows medical practices and health advice to change, to advance. In Vogue's new series of "Health Debates," we'll look into areas of health care where authorities differ, giving you more than one outlook. Reporting on the newest medical research, the established treatments, we'll present the debates, the conflicting viewpoints, to help you work out a better understanding of what's best for your health. In this opening debate, we explore the new ideas about a long-familiar but little-understood drug, aspirin, and its newer substitute, acetaminophen: what they can and can't do and why, when you might choose one over the other, and when you should take neither. After centuries of being taken for granted, the much-joked-about aspirin is now a hot new drug.

Is aspirin innocent?

Plain aspirin, its substitute acetaminophen, and many mixed medications containing either or both are over-the-counter drugs, bought to be taken as we want to, without medical advice. We take aspirin when we have a headache or think there's one coming on. We take it when we have an ache or a pain, when we've had a tooth filled, when we have puffy ankles, menstrual cramps, a fever or a cold. If aspirin seems to bring on heartburn, we may switch to acetaminophen, or we may use buffered aspirin, which has antacids added to it. About thirty million pounds of bulk aspirin and eighteen million pounds of acetaminophen were manufactured in the U.S. last year. That's enough to make a total seventy billion of those familiar five-grain tablets, though in fact a portion of the bulk drug goes into liquids and other preparations such as cough and cold remedies.

Aspirin and acetaminophen are completely different compounds with similar uses. They can relieve pain, reduce fever, and bring down inflammation and swelling; but medical professionals are at odds about the use of these drugs. A great deal of aspirin and acetaminophen is given under doctors' directions and in hospitals, clinics, and dental offices; and in the pages of learned professional journals a spirited controversy goes on about which drug, and in what amounts, is proper for which disease or symptom. One distinguished medical journal editorializes that, in terms of efficacy, acetaminophen wins hands down. Another says, "Aspirin has been shown to be a stronger and longer-lasting analgesic." Still another says aspirin and acetaminophen have equal effects on pain and fever.

Like aspirin, acetaminophen relieves pain and reduces fever, but it is more limited than aspirin in treating some inflammatory conditions. It is said to be ineffective for inflammation of rheumatoid arthritis but effective in such conditions as swelling following surgery. Acetaminophen does not interact with anticoagulant drugs, as aspirin does. It doesn't increase bleeding time, as aspirin does. Acetaminophen seems to have some prostaglandin-inhibiting effect, but not as much as aspirin (see details, *opposite page*). Aspirin holds promise for preventing stroke and heart attack; acetaminophen doesn't.

A major concern in the use of acetaminophen is that an overdose is extremely serious. It can cause life-threatening liver and kidney damage, though there are effective antidotes if emergency treatment is prompt enough. The liver-damaging effect does not seem to happen with long-term use at moderate doses. However, alcohol taken with an excessive dose of acetaminophen can enhance the poisoning effect.

Another hazard attached to both these non-prescription drugs is our casual overuse or misuse of them under the impression that aspirin and aspirin substitutes are mild and harmless. Many people, in fact, do not regard them as drugs at all, and fail to tell a physician prescribing other medications that they are using these nonprescription remedies. The fact is that

Aspirin.

By Melva Weber

old reliable...or dangerous new drug?

both are real drugs, with genuine pharmacological effects. Taken for their intended purposes, both of them can be useful and effective; but, in some situations, either can be dangerous.

Last year, a faculty of international authorities assembled at Georgetown University Medical Center in Washington, DC, to bring together a summation of knowledge on aspirin and acetaminophen. Later, an entire issue of *Archives of Internal Medicine* was devoted to their reports bringing out both desirable and undesirable effects of both substances.

New views on aspirin

To prevent stroke and heart attack? Many scientists firmly believe a daily dose of aspirin can save lives by keeping blood platelets from clumping into clots that set off heart attacks and strokes, but trials so far have brought mixed answers. A special committee of the Food and Drug Administration concluded that aspirin can reduce the risk of transient ischemic attacks (TIAs), which often are forerunners of strokes, but only in men, not in women. The study could find no benefits to women under the same trial conditions; but men who already had suffered the warning symptoms seemed to reduce their chances of further attacks by taking aspirin. It was emphasized that people with TIA symptoms should have complete medical evaluation, and that preventive use of aspirin by people who have no symptoms is not advised.

Use of aspirin to prevent heart attack, myocardial infarction, continues to be investigated. A major trial, the Aspirin Myocardial Infarction Study (AMIS) found an increased incidence of hemorrhage linked to aspirin dosage. Still research scientists continue to explore ways to use the two important aspirin effects—platelet integrity and prostaglandin control—to keep blood circulation free and healthy. There are high hopes for carefully orchestrated low-dose treatment that keeps both actions in operation.

Not good for children? Children with influenza and chickenpox should not be given aspirin or any other medication containing salicylate, advises the Surgeon General. Studies in three state health departments have found statistical association between use of aspirin during these viral infections and later development of Reye's syndrome, a rare but dangerous condition that may follow flu or chickenpox. A child apparently recovering from a viral illness may vomit and become groggy, delirious or aggressive, and go into a coma. Reye's syndrome most often strikes five- to sixteen-year-olds, has a death rate between 20 and 30 percent, and may leave brain damage in survivors.

It's not yet known why aspirin used in the earlier illness increases the risk of Reye's syndrome, while acetaminophen does not. Until the mystery is unraveled, the government's Centers for Disease Control, the American Academy of Pediatrics, and the Food and Drug Administration all agree that youngsters with chickenpox or flu should not be given aspirin.

Not good for pregnant women: The latest authoritative advice says don't take aspirin when pregnant, particularly during the last three months

(Continued on page 418)

HOW ASPIRIN WORKS:

Aspirin is a salicylate. Its earliest known ancestor was the willow bark used by Hippocrates, father of medicine, in the fourth century B.C., which contained salicylic acid.

Aspirin's desirable effects—easing pain, lowering fever, reducing swelling and inflammation—were well known, but how the substance achieved these effects was not understood until fairly recently. Aspirin, along with acetaminophen and other anti-inflammatory drugs, inhibits the production of prostaglandins, a huge family of highly active substances manufactured by cells all through the body.

Prostaglandins appear to be the button-pushers for thousands of physical responses and functions. They can switch on body defenses, which include fever, muscle contraction, swelling, inflammation, and pain. That's right: the "problems" for which we take aspirin are basically defensive reactions—tissues and cells trying to correct something they sense as a threat. Very often the defense reaction is exaggerated and itself becomes the major focus of distress, as in simple headaches and menstrual cramps. The system eventually will correct itself; but an analgesic, such as aspirin, can clear up the situation where the reaction is more distressing than the original cause, or where the defense reaction itself, such as fever, threatens to become damaging.

ASPIRIN'S NEGATIVE EFFECTS

The marketing of soda-buffered aspirin recognizes a fact most of us already know—that for some people, aspirin is irritating to the stomach. In fact, aspirin is one of the few substances that can penetrate the protective mucosal stomach lining (others include alcohol and bile salts). This may lead to mini-hemorrhages from the exceedingly small blood vessels of the stomach wall.

Even though the bleeding may be so slight that the person may feel no symptoms, experts tell us that almost everybody who takes one or two aspirin tablets will have a small amount of bleeding in the stomach. It's easy, then, to imagine that, in a stomach lining already weakened or injured, such as by an ulcer, both bleeding and pain can become acute. Long use of aspirin has been blamed for actually causing gastric ulcers. In some cases, the steady loss of blood ***(Continued on page 418)***

EVENING TEMPTATIONS... THE BEST!

Sandra Hataley

Left: Fantasy extraordinary at Yves Saint Laurent, where a bare black velvet bodice—key top shape in Paris now—sets off a chunky stained-glass cross . . . sets up a black sailor hat (the delight of a hat after five!). The look of a smoky, silvered eye . . . pale cheeks . . . glinted lips—from Revlon: Plum Rich liner with South Forty Iris/Violette/Sugarloaf Pink eyeshadows; Candlelight rouge; Moon Drops Luminesque Lipstick in Platinum Lamé. Plus: a touch of Scoundrel perfume. Makeup by Ariella; hair, Garren of Garren, New York. Details, stores, last pages.

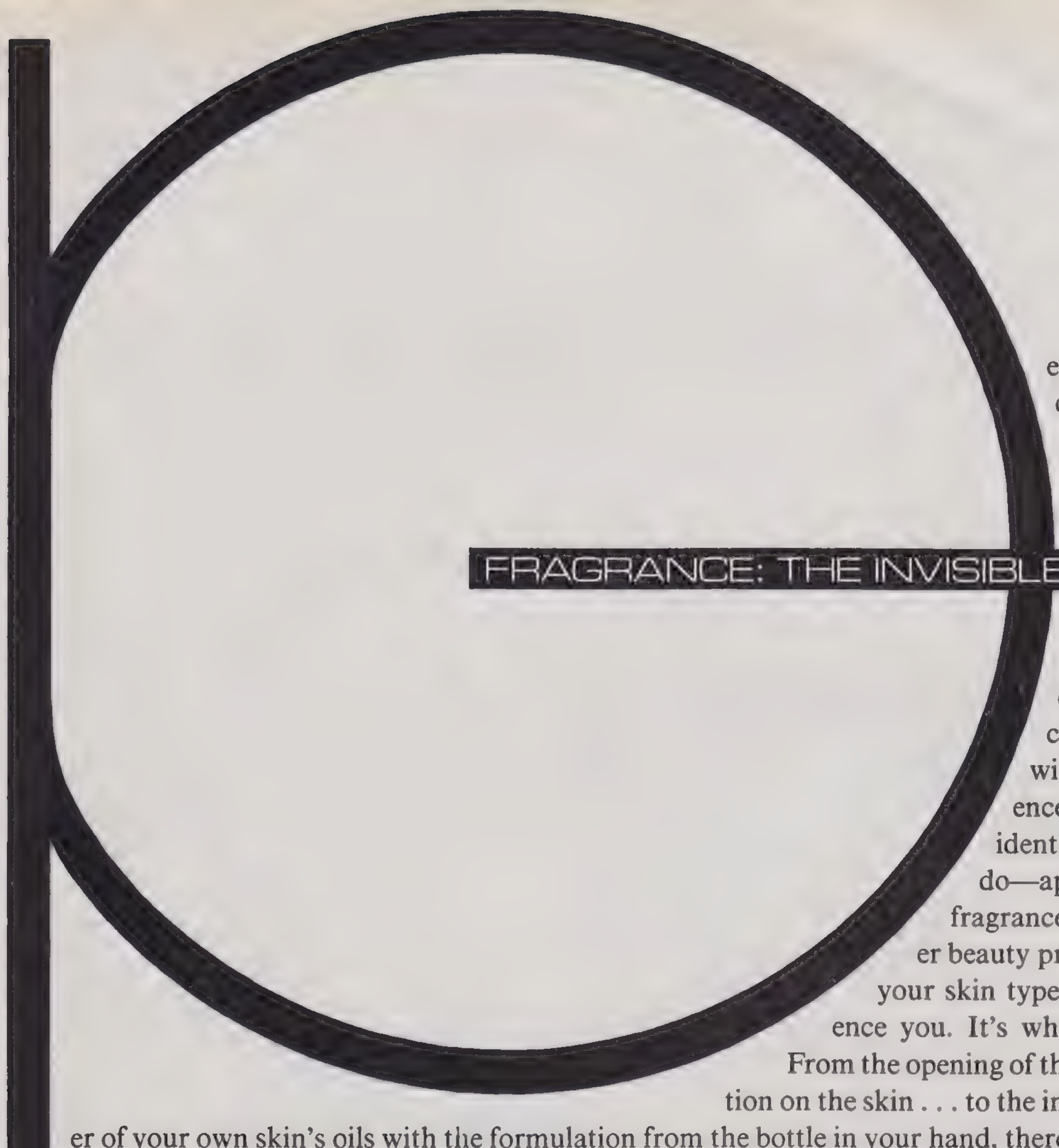
Now—at night—it's a time for fantasy . . . for the most extravagant accessories: wonderful jewelry that's bold and brave—and plenty of it! Black velvet, tulle, feathers, and lace—all part of the all-out femininity in Paris this season. The beauty element that keeps pace with—and the spirit of—looks like these: richly colored, precisely applied, big on special effects, with lots of metallics and iridescence—sheer, silvered—that almost turn lips, eyelids, and nails into jewels on their own. It's a time, without a doubt, to push it all just a little bit further . . .

Points of difference in special-effect makeups now: color that's strong on shine, wearably sheer in texture. For lips, swatched above, left to right: Stagelight's Sparkle Stick in silver; Maybelline's Iced Apricot Shine and Shape gloss; Stagelight's Silver Violets lipstick. Nail colors, top to bottom: Diane Von Furstenberg's X-Calibur, Flori Roberts Brandied Orange, Maybelline's Jazz Me Grape. Silvered color for eyes, swatched on fingers, top to bottom: Halston's Mauve Luster, Ralph Lauren's Azure/Seafoam, Lancôme's Coup d'Argent Creme Eye Colour Crayon. Instant glitz for hair, top left, Nubest's Gold Hair Glitter. Nails by Rosa Jordan of Il-makiage.

Douglas Hopkins

EVENING TEMPTATIONS

Ornamentation at its most! From Yves Saint Laurent, the most flirty accessory in Paris: more "hair jewels" than hats. Left: Starched black tulle with a perky bow, a hidden jewel; and at right: like a flame in its coloring, a jeweled butterfly of a hat. With chunky, faceted-stone earrings . . . casually intricate, offbeat hair . . . makeup that's assertive, alluring—it's a statement, definitely. Delightfully. Makeup—the effect of more color softened by opalescence—from the new Yves Saint Laurent Beauté collection. Left, Eyeshadow Powder Duo in Shade 27; Shade 5 on cheeks; on lips, Shade 33. Right: Shade 25 warms eyes, Shade 10 the cheeks; Shade 28, frosted with Shade 27, on lips. The scent: Opium Parfum. Makeup, Ariella; hair, Garren of Garren, New York. Fashion details, last pages.



FRAGRANCE: THE INVISIBLE OBJECT OF DESIRE

By Shirley Lord

Perfume . . . once you accept its creation is cerebral, not nasal, go one step further. Your choosing of one perfume over another is a mental exercise, too—a perhaps unconscious but nevertheless deliberate choice of a fragrant composition that does away with anonymity, that has a presence with which you want to be identified. You can't—and never do—apply the same rules to buying fragrance that you apply to buying other beauty products. What you *look* like—your skin type and coloring—doesn't influence you. It's what you *think* about yourself. From the opening of the bottle top . . . to the application on the skin . . . to the inhalation of that unique merger of your own skin's oils with the formulation from the bottle in your hand, there is a definite "design" in your mind, whether you realize it or not, either to be thought of "differently," or to emphasize certain characteristics you see in yourself. To help that "design"—and now even to "design" certain areas of your home with fragrance (from the kitchen to the bedroom to the patio)—has given new and exciting impetus to the fragrance industry, which in this country came late to an understanding of the "motive" behind your fragrance buying. As Fernando Aleu, M.D., president of Paco Rabanne and of The Fragrance Foundation, puts it, "From a seeming triviality, fragrance has become more and more important, not only in a subliminal way but valued as a motivating force, a social enhancer." (Fragrance sales continue to exceed the sales of cosmetics all over the country.)

In Europe it has long been acknowledged—and acted upon—that a woman does not want to smell just like a rose . . . or a violet . . . or mimosa. One of the most outstanding—and ongoing—success stories in fragrance came about when a synthetic ingredient was used in greater proportion than ever before. Chanel No. 5, the first perfume to have a strong aldehydic base, introduced in 1921, is still among the world's top five sellers today. As Jean Paul Guerlain, master perfumer of the House of Guerlain, explains, "Women look for much much more in a perfume than a copy of nature. A perfume is like a portrait, not a photograph; and just as a portrait is an interpretation of a personality, so a perfume is the perfumer's interpretation of many things, both natural and unnatural. Above all, however, a perfume must always be created with a particular woman in mind."

Is this the vital clue to the continued spiraling success of fragrances bearing designer names? . . . a chance for an immediate identification with a style, a spirit, easily "spritzed" on? (According to a recent Wall St. survey, Oscar de la Renta Parfum is the nation's best-selling fragrance in department stores for the second year running.) Because the designers themselves can always describe the woman they feel should wear their fragrances, the answer would seem to be yes. "Self possessed, yet feminine with a sense of daring and sensual mystery," says Halston for the wearer of Halston Night (sultry and spicy, redolent with neroli, bergamot, orange blossom, rose, jasmine, and orris) . . . "a woman who loves femininity, who sees herself in an (*Continued on page 393*)

Opposite: Earrings, Van Cleef & Arpels. Hair, Gerard Bollei at The Galleria; makeup, Alberto Fava. Marble bust (circa 1820) and French Empire mirror from Beaujard Inc. *On the following two pages:* Hair, Edward Tricomi for Pipino-Buccheri; makeup, Linda Mason. Photographed at the home of Mr. and Mrs. John F. Saladino. All fashion details, men's clothes, stores, last pages

THE MYSTERY OF SEDUCTION...UNLIMITED POSSIBILITIES

Deborah Turbeville

FRAGRANCE: THE INVISIBLE OBJECT OF DESIRE

MEMORY BECOMES DESIRE...

WHEN IMMOVABLE OBJECTS MEET IRRESISTIBLE FORCES

Deborah Turbeville

PASSION PLAY...WINNER TAKE ALL

Deborah Turbeville

(*Continued from page 388*) environment of prettiness and florals," says Robert Ricci for Fleur de Fleurs (a floral bouquet with woody undertones) . . . "a woman who actively affects the world around her, a protagonist, not more ornamental than she is instrumental," says Giorgio Armani about Armani (exceptionally fresh with spicy floral notes) . . . "essentially feminine, appealing, as delicate as a freshly bloomed flower with the strength of the lily," says Cacharel for Anaïs Anaïs (a new floral bouquet centered around the lily) . . . "designed for a spirited woman of any age, who, sure of herself, has a special relaxed poise," say Rosita and Tai Missoni for Missoni (a sensual memorable blend of flowers, mosses and woods). And . . . "intense, but never overpowering, an adaptable, captivating woman" says Mariuccia Mandelli for the perfume carrying her designer name, K de Krizia (rich, warm amber with green notes).

There is another increasingly important aspect to what makes you choose one fragrance over another: surveys reveal that the more beautiful the container, the more you like to keep it . . . and the more often you will buy it again. For this reason, the shape and tactile quality of fragrance "packaging" is developing in a myriad of unusual ways . . . from the sculpted tricolored bottle of Michelle by Balenciaga (a rich, rare medley of fruit and flowers) and the handsome black-and-amber globe of Magie Noire by Lancôme (an "Oriental"—sensuous, floral and woody) to the multifaceted black "inkwell" of Sonia Rykiel's 7th Sense (a complex of woody, green, and amber notes) . . . and from the unbreakable, silver-belted dark-grey spray cylinder of Grey Flannel by Geoffrey Beene (for men: fresh, woody) to the crystal and gold sheath bottle of Raffinée by Houbigant Paris (a rich floral bouquet with incense and sandalwood).

Seven years ago, Joy by Jean Patou was introduced in a limited edition Baccarat crystal bottle, described as the "costliest perfume in the world in the finest crystal in the world . . . ." Now $400 an ounce, sales of Joy in this bottle continue to increase each year (an ounce of Joy in the traditional square bottle today sells—and sells—for $175). Molinard de Molinard recently produced a limited edition of their perfume in a two-ounce crystal flacon cast from the original mold created by René Lalique in 1929. Both bottles are truly collectors' items—something

"Silent noise"—that's the private way perfumers describe their life's work, one that's increasingly important to everyone

many fragrances now set out to be visually, as well as "olfactorily" . . . a point particulary well emphasized by the three-dimensional, brightly colored intertwining "serpent" bottle containing the exotic, sultry perfume of sculptor Niki de Saint Phalle, who this year joined the disparate ranks of Gloria Vanderbilt, Sophia Loren, and Diane Von Furstenberg as creators of their own perfumes. Niki de Saint Phalle saw the creation of both the perfume and its container as opportunities to bring about a renaissance she deeply believes in—a revival of the time when artists produced objects to use—glass, silver, furniture. She hopes she will be the first of many artists to "create" a fragrance, and says that she expects (and wants) her dramatic bottle to be placed as a sculpture in a room where it can be seen and enjoyed, and, when empty, her eau de toilette bottle will be used as a vase.

This "reusability" brings an economic note into fragrance buying, the sound reason so many new collections this season include "refillables"—the Estée Lauder Private Collection Perfume Spray, for instance, the Bill Blass Purse Spray in a neat enamel case in suede pouch, and the silvered and gold La Moda Grande Luxe Parfum Spray by Princess Marcella Borghese. In Paris, Parfums Caron has gone to extraordinary lengths to emphasize—and glamorize—the "refillable" concept, opening on the Avenue Montaigne a magnificent fan-shaped boutique where twelve Louis XVI Baccarat crystal urns dispense through spigots vintage Caron perfumes, dating back to 1916—in five amounts, varying from a quarter ounce to 100 milliliters (approximately 3.38 ounces). Customers are first invited to try the rare perfumes with scent sticks. . . . Testing, trying, and even mixing essential oils to produce a totally personal fragrance is the specialty of the Dans Un Jardin Boutiques—one hundred of them in France and twelve here by the end of this year, offering both fragrances to wear and for the home. . . . It is in the home where fragrance is now making the greatest new impression. Estée Lauder, who pioneered home fragrance "outposts" in the home furnishings departments of major stores, was also the first to "interpret" some of her world-famous fragrances—White Linen, Cinnebar, (*Continued on page 423*)

The "actors" on these pages: Anne Rohart, Kathy Coulter, Jennifer Arnold, Stephan Lupino. *Opposite:* Hair, Gerard Bollei at The Galleria; makeup, Linda Mason. Photographed at Barry Friedman Ltd., NYC. Details, stores, last pages.

TEMPTATIONS

Newest accessory focal point: rings. Now, suddenly, looking very modern—the best accessory to own—or to give—this holiday season. The ones that catch the eye: sleek, streamlined, and spectacular, in gold or in silver, often stacked in multiples and centered with a bright, semiprecious jewel. More news: the continuing appeal of all-black, now, in stunning accessories, men's jewelry —the best choices, here and on the pages ahead...

THE RING THING

The beautiful rings, *right,* bold but not overdone, and worn stacked, from a new 18k-gold collection designed by Bulgari. All set with semiprecious stones, and all with their sleek, signature ridging, distinctively Bulgari. Double ring with square-cut pink tourmaline and green peridot, about $2600; with round pink tourmaline and purple amethyst, about $2800; single ring with round aquamarine, about $1750. On model's right hand, round pink tourmaline ring, about $1950. Triple-ridged gold earrings with oval pink tourmalines, also Bulgari, about $5750. Silk cloque print jacket, Geoffrey Beene. . . . *Beauty Note:* Also looking new, dark berry-stained lips; noticeably darker nails. Here, from Elizabeth Arden, Midwinter Red lips, matching nails. The fragrance: Chloé by Parfums Lagerfeld. Hair, John Sahag; makeup, Wesley Dunn for Garren, New York. Manicure, Cecelia Chan. Men's clothes, fashion details, last pages.

Denis Piel

TEMPTATIONS

THE RING THING

Rings—perfect gifts—each with a strong, sculptural quality, each on a bigger, bolder scale—their size and number making a statement. . . . *Opposite:* From Paloma Picasso for Tiffany, her 18k-gold hexagonal rings. Small amethyst hexagonal, about $1050; small citrine, about $1150; larger citrine, about $1800. Citrine stud earrings, also Paloma Picasso for Tiffany, about $1875. Quilted smoking jacket, Fernando Sanchez. The beauty: Makeup highlighted with silver—the perfect nighttime accent. From L'Oréal, Night Glow eyeshadow and Starlight liner, cheeks dusted with Lumière d'Or Stardust highlighter. The silvery nail color: Twilight . . . and the fragrance, Lancôme's Magie Noire. Hair, John Sahag; makeup, Wesley Dunn for Garren, New York. . . . *Above:* Four rectangular rings from Madeleine van Eerde for Boris-le Beau, set in 18k gold. Tourmaline, about $4400; garnet, about $1985; aquamarine, about $3285; amethyst, about $1785. Boris-le Beau, NYC; Palm Beach. Fitch coat, Yves Saint Laurent for Alixandre. . . . *Below,* simply spectacular—the oversized rose quartz oval ring, set in sterling silver. From M&J Savitt, about $336. Terry at Jimmy's, Brooklyn. To order at Jordan Marsh, Boston. Cec LePage earrings, about $35. J. Antonio, NYC; Cookie M., Cleveland OH. Jacket, Mary McFadden. Hair, this page, Garren of Garren, New York; makeup, Alberto Fava; manicures, both pages, Cecelia Chan. Fashion accessories, men's clothes, next to last pages.

Something else to watch for—the continuing impact of matte black, now, in accessories like these . . . *Opposite:* the difference of black in a man's large sports watch—with an all-black face and band in anodized steel and a stainless steel bezel. Part of a collection of all-black watches . . . The Black Concord Mariner SG from Concord Watch, about $690. Neiman-Marcus. Earrings, Mark Spirito. Silk chemise, Ronaldus Shamask. . . . *Beauty Note:* The makeup—special as well . . . with an emphasis on a dark, smoky, rounded eye. The colors here—Prescriptives: eyes lined and contoured in Ebony, shadowed with Cypress/Bronzino/Saffron. Manicure, Connie Lee. . . . And *below,* the best-looking pen this season—in weighty matte black metal . . . almost a jewel with its clean, sculptural quality. The pen, the diamond-centered onyx cufflinks, the diamond star earrings, all Bulgari. Suit, blouse, and coat, Calvin Klein. Hair, Garren of Garren, New York; makeup, Alberto Fava. Men's clothes and all other details, last pages.

THE BIG THING BLACK

BIG THING

The best news in accessories: black!—strong, dramatic, with a new matte finish, rich textures . . . impact! And, across the board—spare, modern new shapes. Here, the knockout choices

With this season's black clothes, paler cheeks: black earrings. *Below:* Mark Spirito's long sandblasted jet drop with a faceted rock crystal. About $85. *And, left,* slim metal ovals studded with rhinestones by Isaac Mane-vitz for Ben-Amun. About $50.

THE BLACK...

From Fendi, *above,* a wonderful full-sized clutch—sparer, narrower, more precisely shaped—the black leather stitched geometrically. About $360. Details, stores, next to last pages.

The handsomest bags: black, of course—with a new, concise, edited shape; a sleeker, narrower line. Newest: The miniatures. Often scaled-down versions of classics, only five or six inches, just enough for essentials—and meant for day. *Right:* Hunting World's "petit cartouche," for example, their famous bag in bantam size, black leather. About $265. In jewelry, the focus is on rings and they've never been this attractive. *Right:* From Fortunoff's, all in 14k gold—Top: Two men's rings, one has an amethyst in a high, bold setting (about $450); the other, a citrine (about $265). Stacks of rings: Semiprecious cabochon stones, *on the ring finger,* (top, about $470, middle, about $200, bottom about $470). And rubies *on the pinky* (about $635). The ear studs: emeralds in gold (about $1750). Calvin Klein jacket . . . *Near left:* The surprise accessory of the season: gloves. These by Fownes in black leather, gold edged. About $30. *Below:* Perfect timing—the newest Concord Mariner with a black face, black lizard band. Concord Watch. About $1290. Tiffany.

TEMPTATIONS

Jim Varriale

BLACK ...THE BIG THING

Unmistakable, how the look, the character of an accessory changes, when it's black. *Above:* "Swallow tail" earrings—a pure sculptured shape in nickel with a sharp black drop. By Stephan Allendorf. About $140. *Right:* A necklace of gunmetal links and topaz. Think of its texture against the texture of a black cashmere sweater, a black charmeuse blouse. Hedy Martinelli. About $1150. *Below:* Now a rhinestone earring has a sharp, triangular shape, a gunmetal edge. Monet. About $15.

***Above:* Chanel's classic quilted bag updated in black suede with black leather edging, a "jewel" clasp. About $400.**

Sandra Hataley

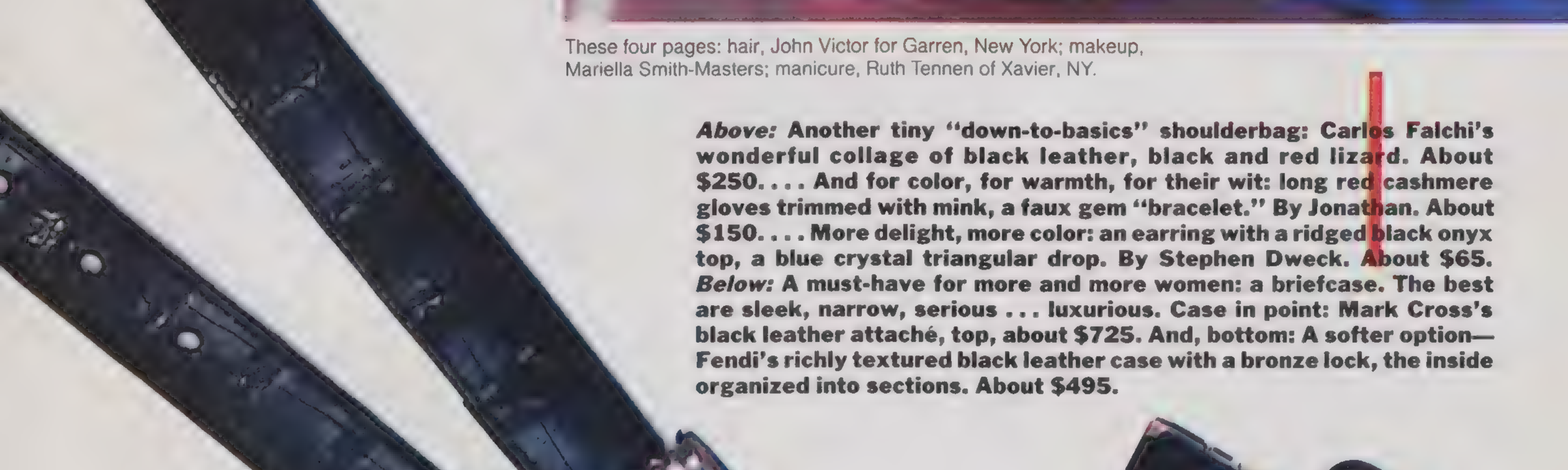
Jim Varriale

Key handbag shape to watch: the drawstring. *Below:* In the new miniature size, strongly textured calf. Bob Lee for Hunting World. About $230.

***Below:* Barry Kieselstein-Cord puts a sterling silver sculptured buckle on a straight forward belt of luxe black crocodile . . . a high-powered look in a very low key. About $750.**

These four pages: hair, John Victor for Garren, New York; makeup, Mariella Smith-Masters; manicure, Ruth Tennen of Xavier, NY.

***Above:* Another tiny "down-to-basics" shoulderbag: Carlos Falchi's wonderful collage of black leather, black and red lizard. About $250. . . . And for color, for warmth, for their wit: long red cashmere gloves trimmed with mink, a faux gem "bracelet." By Jonathan. About $150. . . . More delight, more color: an earring with a ridged black onyx top, a blue crystal triangular drop. By Stephen Dweck. About $65. *Below:* A must-have for more and more women: a briefcase. The best are sleek, narrow, serious . . . luxurious. Case in point: Mark Cross's black leather attaché, top, about $725. And, bottom: A softer option—Fendi's richly textured black leather case with a bronze lock, the inside organized into sections. About $495.**



***Left:* If you're going for a bracelet, go for a cuff. Top: Matte black metal with a sliver of rhinestones. Ellen Designs for Robert Originals. About $40. Bottom: Medieval but very modern, gunmetal with rock crystals. Mark Spirito. About $250. Details, stores, last pages.**

A CHANGE

Lace . . . suddenly the "fabric" of the year—and no longer typecast . . . no longer just for evening. . . no longer cluttered or cliché. Now, clean simple shapes let your eye focus on the fabric itself . . . on lace for day . . . for the beach . . . for a relaxed look you haven't seen before. *Left:* A new kind of charm in a classic tunic of white flowered lace—amply cut, with wide sleeves that roll up. Luxurious enough to wear to dinner over taffeta pants . . . casual enough to wear to the beach as a "cover up." Butterick Pattern #4604; white cotton/nylon Alcor Lace available through That's It Sales.

BUTTERICK
PATTERN
#4604

OF LACE

VOGUE PATTERNS

When lace is strong enough to stand on its own . . . you don't need anything else. An intentionally simple shape, *right*—straight-cut so it slides on like a T-shirt, with scallop-edged sleeves, hem, and neckline. Butterick Pattern #4700; white rayon/nylon Richers lace imported by Whelan Lace & Fabrics. Silk organza lining these two pages: Stylecrest Fabrics. Makeup these pages: Rumiko. Sewing tips, details, stores, last pages.

BUTTERICK PATTERN #4700

Lothar Schmidt

VOGUE'S

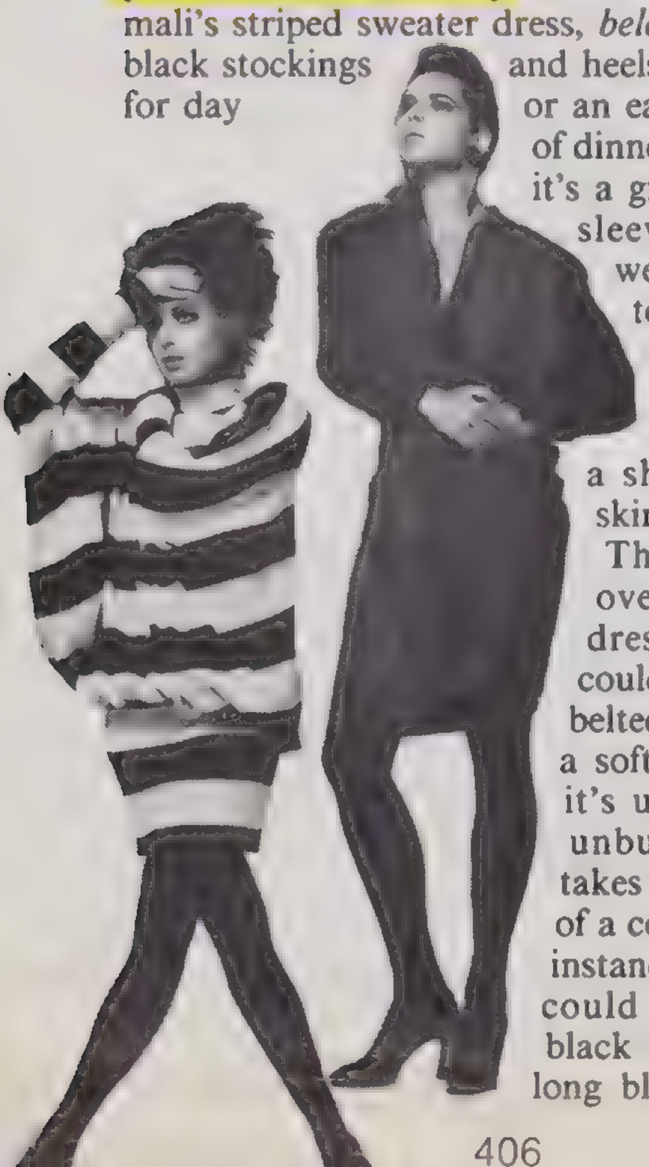
Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: When it's a long narrow skirt or a "minimal" sweater . . . when it's a new strapless top—one that has enormous charm . . . or a terrific short dress with ease and versatility

Every fashion season generates its own catch words and vocabulary; "leggy," it seems, is one of this winter's most-used words. In terms of the look of clothes now, it's a good description: This season—in this issue—you'll find skirts and dresses more often than pants; when skirts are long, they often unwrap or unbutton to show your legs beneath them. Some skirts are decidedly short—knee-baring or stopping two inches or so above that. When you wear them, though, **you'll find almost all skirts this season have a common denominator: they demand the sort of finish—and long, unbroken line—you get from dark textured stockings and dark high-heeled shoes.** What works? We used sleek black pumps and semiopaque black stockings more than any others for this issue.

When it comes to dresses that you'd wear for a day, a length that stops an inch or two above knee, interestingly enough, may give you the most versatility. Look at Norma Kamali's striped sweater dress, *below left:* With black stockings and heels, it's a dress for day or an easygoing sort of dinner; pulled up, it's a giant dolman-sleeved top—to wear at-home, to be comfortable in—when you put pants or a short narrow skirt beneath it. The red suede oversized shirt dress, *near left,* could be bloused, belted, treated as a soft shirt; when it's unbelted and unbuttoned, it takes on the shape of a coat—one, for instance, that you could put over black pants and a long black sweater.



What gives these dresses versatility is their inherent ease: they're made of soft, non-bulky fabric and are very ample at the top. If they covered the knee, they'd be too long to work as tops. Shorter, they'd be only tunics.

Those dresses—one in a bright color, the other a giant stripe, both with real line—are strong statements in themselves; they can easily stand up to some bold earrings, but we added no other jewelry. With the sorts of strong, totally uncluttered shapes that designers are working now, you may find yourself reaching for earrings or a single bracelet cuff; **for the most part, you want to maintain that purity of line that's so much a part of the best clothes now.** It's when you're going all-out for night that you think of more jewels or a remarkable belt: something to add charm and a bit of fantasy.

In a resort season when you find strapless-ness—across the board, in everything from bathing suits to small sweater tops to short saucy dresses—one strapless shape stands out: laced, highly fitted, it's something you see in bathing suits, dresses, and tops that have the appearance of corselets. When they tie up the back or bodice-front, you can lace—or unlace—these pieces to bare as much as you want. It's a look that's clearly feminine . . . and it's come-hither.

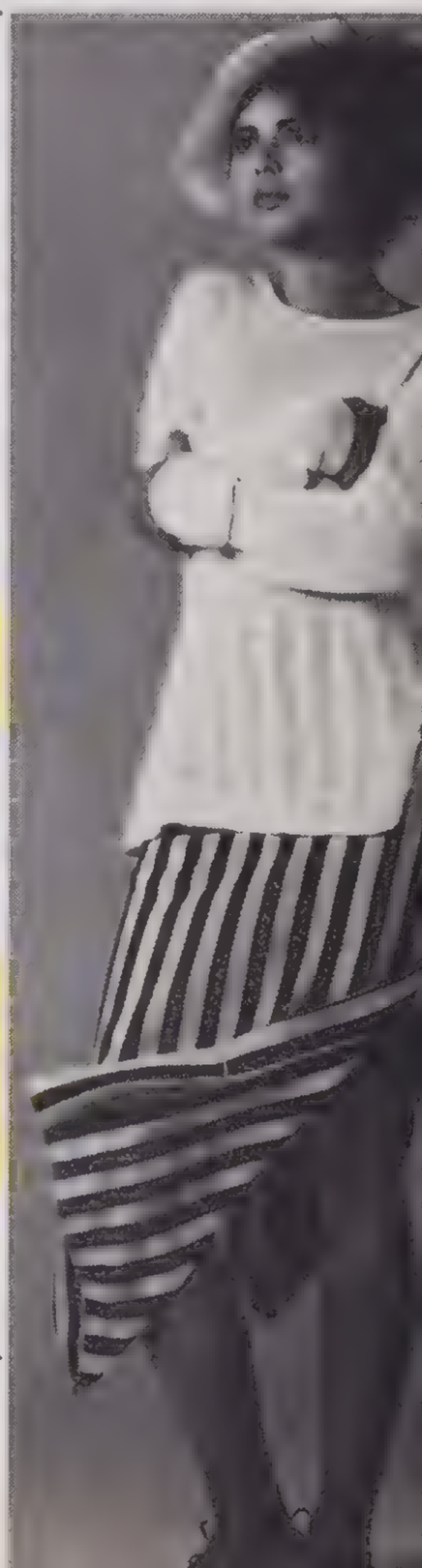
For the most part, these are strapless tops and dresses (often in cotton or Lycra knit) that you choose for their simple charm or wit; they're not meant to be dressed up to or handled too seriously. Look at Betsey Johnson's corselet-style dress, *above:* it's short, flirty—a dress for night; but it's made in cotton/Lycra.

On the whole, you'll find more structure in straplessness now: some tops are boned, almost all are fitted. When you buy one, you need to try it on: a strapless top now should fit as well as a good bra would.

At a time when designers are working minimalist shapes for maximum effect, the photograph *below right* says quite a lot: about narrowness and a new longer length you'll find in some pared-down skirts and dresses now . . . and about the way you'll want these pieces to fit on your body. **This sort of "minimalist" look—lean, effortless—depends, to a large part, on fit:** the Calvin Klein sweater and skirt on Isabella Rossellini just skim her body. What gives that sweater—worn over the skirt, unbelted, totally unadorned—its long, lean good looks: some design elements you'll find in the best tops now—a spare, elongating neckline that sits just below collarbone . . . real fit at the hips . . . a length that covers the top of your thighs . . . and narrow sleeves that start at high armholes. This sort of top you could tuck in or break with a belt; but worn out, totally spare, it has more ease, you'll find . . . and modernity.

A long narrow skirt (the Calvin Klein, *right,* buttons at the side, is cut totally straight), in winter is a fairly easy thing to dress in: To keep that long narrow line, you reach for a tall boot . . . or some dark textured stockings and dark shoes. **Come warmer weather—and some lighter fabrics—long skirts require more thought:** We toned dark smoky stockings to that long striped skirt and added flat open-weave sandals; you could, just as easily, put a heeled shoe with a long skirt. **The key, you'll find, is keeping your leg all of a color; sandals often give your legs the illusion of more length. With long skirts, that's a bonus.**

What works? In the end, the key to a long skirt now may be getting it with enough length. You'll want it to cover the bottom of your calf. It's the longer length that works best for most women. ▽



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HEALTH *style*

Why fitness feels so good...a nutritionist reviews the latest diet craze...the vitamin question: answered ...getting in shape together...cosmetic dentistry

fitness

An unexpected bonus of getting into shape together: When you and your partner are in optimum health, you're more likely to enjoy any physical activity more, sex included

is not just a physical sensation. It's also emotionally feeling good about yourself. And, if you like yourself better, you're more willing to take the chance on liking someone else as well," says Melvin Thrash, M.D., associate professor, psychiatry, at New York University School of Medicine, Bellevue Hospital.

Evidence that this new feeling is taking hold: the numbers of couples working out together, relaxing in whirlpools, meeting over fresh-squeezed orange juice at health clubs across the country. Many clubs make joining as a couple less expensive than two single memberships—and more and more clubs are offering additional fitness activities to do together: ski trips, hiking vacations, etc. . . . The American Running & Fitness Association's new referral service matches runners of equal levels: (202) 965-3430. . . . From the New York Health & Racquet Club, an at-home workout for men *and* women. Cassette and booklet, $12.95 plus $1.50 postage (in NY State, add 8¼ percent sales tax); HRC Shop By Mail, Box 777, Ridgefield, NJ 07657.

BEING HAPPY

it seems, can be dangerous to your health. "Eighty-five percent of all accidents occur because of operator error, the majority of those when someone is under stress and not paying attention to what he or she is doing. While about half of these result from 'bad stress,' such as anxiety or depression, an equal number are caused by 'good stress'—euphoria or exhilaration," says engineering consultant Bernard Ross, Ph.D., chairman of the board, Failure Analysis Associates. Ross's advice: "When you're in a particularly good or bad mood, be sure to focus on the task at hand, especially if it happens to be a familiar one."

ACNE: REAL NEWS

Overdrying the skin with harsh cleansers is *not* the way to clear up acne, researchers report. Recent studies conducted by Noxzema suggest that dry, taut, flaky skin may actually *inhibit* the improvement of mild to moderate acne being treated with an over-the-counter medication, and that the best treatment routine is to cleanse the skin gently—with a mild cleanser that leaves the skin neither dry nor oily—and *then* to apply an anti-acne preparation. . . . Alan Shalita, M.D., professor and chairman, dermatology, State University of New York Downstate Medical Center, speaking at a symposium sponsored by Clearasil, concurs: "That dirt causes acne is one of the oldest skin myths. Surface oil is not the culprit; it is what is going on underneath the skin surface that causes acne." Good news for sufferers of severe acne—who should always be under a dermatologist's care: FDA approval of a new anti-acne drug, Accutane, a vitamin A derivative.

Business contacts made at health clubs persuade some firms to pay for employees' memberships

FOR EASIER CONTACT-LENS HANDLING . . . *there are devices that insert, remove, and pick up contacts—so you don't scratch, bend, or lose them. They protect eyes from fingernails, too—and are helpful for those who are squeamish about plucking lenses from the eye. Two styles: a suction cup (best for hard and gas-permeable lenses), and a soft "tweezer" (for soft, extended wear), both of flexible rubber. At opticians, some drugstores, vision centers.*

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Diet Review

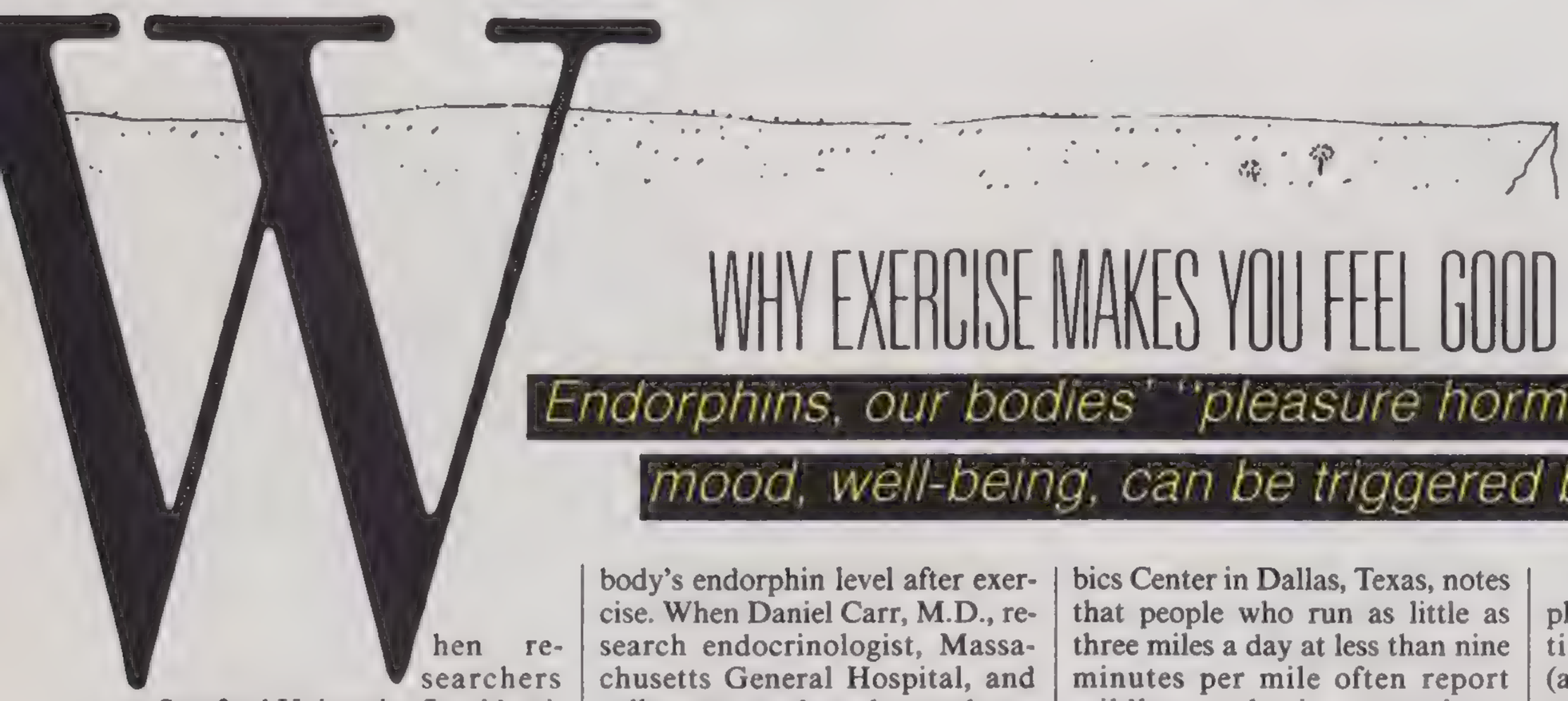
NOTE: ***In response to a number of readers' queries, we asked Judith S. Stern, Sc.D., associate professor of nutrition, University of California at Davis, to assess the Cambridge Diet:***

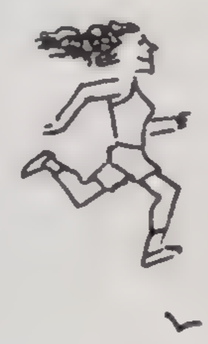
The latest in a series of very low-calorie diets for rapid weight loss is the Cambridge Diet. Developed by Alan N. Howard, Ph.D., of Cambridge University, a powdered formula, mixed with water, provides 330 calories daily in the form of three liquid meals. The powder is sold directly to the public on a commission basis by "Cambridge Counselors" who have used the diet for at least two weeks but usually do not have medical training. In the Cambridge literature, dieters are advised to consult with their physicians before starting the diet and not to stay on it for more than four weeks at a time.

Over the last decade, there have been a number of very low-calorie diets that have provided calories in the form of protein with varying degrees of vitamin-mineral supplementation. The Cambridge Diet literature emphasizes that their diet contains protein, carbohydrate, a small amount of fat as well as vitamins and minerals. Nonetheless, the Food and Drug Administration is concerned about the possible risks associated with any extremely low-calorie diet (*i.e.*, 400 calories or less) irrespective of composition. These risks include dizziness, fatigue, nausea, dehydration, headaches, constipation, gout, and cardiac arrhythmias.

Because tolerances of individuals to very low-calorie diets differ, Theodore B. Van Itallie, M.D., director of the Obesity Research Center at St. Luke's-Roosevelt Hospital Center, NYC, advises that people on low-calorie diets be physically monitored throughout the diet period by physicians knowledgeable in the treatment of obesity. Individuals with undiagnosed premature heart disease and any other undisclosed health problems may be at particular risk.

For people with not too much weight to lose, it may be more prudent to lose pounds more slowly with less of a calorie deficit, and to choose a diet plan with foods that help them establish life-long eating habits designed to maintain weight loss.





WHY EXERCISE MAKES YOU FEEL GOOD

Endorphins, our bodies' "pleasure hormones," improve mood, well-being, can be triggered by exercise

When researchers at Stanford University first identified endorphins less than a decade ago, they suspected they had found something that would revolutionize how we think about our bodies. They were right. Endorphins are now being credited with everything from helping women get through childbirth to providing the pleasure you feel during sexual intercourse.

Endorphin is the general name for substances in the brain that have a chemical structure similar to morphine. They are our body's natural opiates. Like the drugs that mimic them, endorphins kill pain and produce feelings of euphoria. Scientists don't fully understand yet just how and when it is that endorphins are produced, but that they play a role in our mental well-being seems likely.

One thing that is increasingly clear: the intimate connection between exercise and endorphins. Several studies have shown that there is a dramatic rise in the body's endorphin level after exercise. When Daniel Carr, M.D., research endocrinologist, Massachusetts General Hospital, and colleagues conducted a study on women eighteen to thirty years old, he found that their levels of endorphin rose sharply during one hour of vigorous exercise. The increase was most dramatic once they were in good condition—soaring an average of 145 percent. The implication: the more you can do, the greater your secretion of "pleasure hormones."

"It's a tantalizing finding," admits Dr. Carr. "Endorphin seems to influence our mood as well as our body's response to pain—but it's a big leap to say that this is what causes an athlete's high or addiction to exercise."

Other researchers, though, are saying exactly that. Kenneth Cooper, M.D., founder of the Aerobics Center in Dallas, Texas, notes that people who run as little as three miles a day at less than nine minutes per mile often report mildly euphoric sensations, which, Dr. Cooper believes, are probably related to a release of endorphins. Certainly the withdrawal symptoms which many runners experience when they stop exercising (usually because of injury) suggest that vigorous exercise produces a definite chemical change in the body.

Dr. Carr speculates that endorphins may account for the cessation of menstrual periods (amenorrhea) that some women experience during vigorous training. "Narcotics like morphine and heroin will cause amenorrhea," he says, "so a very elevated production of endorphins might do the same thing."

Whatever more we learn about endorphins, it seems clear that we have an ability to affect how we feel and what our bodies can do. ▽

In one study: endorphin level rose sharply after an hour of exercise

One of every eleven women in the U.S. today will develop breast cancer at some time in her life. Through family and friends, many more of our lives will be affected by the disease and by the rigors of chemotherapy to treat this and other cancers. We all need all the information and help we can get. One source—blow by blow, honest, spirited, inspiring—is "Headstrong: Living through Chemotherapy" by Rena Blumberg, just published by Crown.

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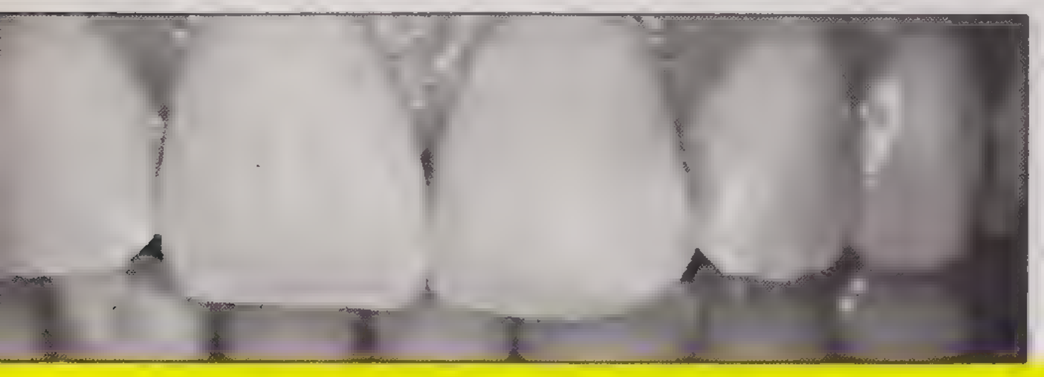
SUPER SMILES

Today, a dentist can "fix" uneven or badly stained teeth in a single visit. Here, the pros and cons of these new, improved dental techniques

Today, dentistry is fast changing. New materials, tools have improved techniques, making it possible to have better-looking teeth and in less time, too. One example: to make super-strong caps for their patients, Harvard professors Ralph B. Sozio, Jr., D.D.S., and Edwin J. Riley, D.M.D., are using a ceramic material similar to the one used to make tiles for space rocket nose cones. Other dentists are experimenting with a related material for "invisible" fillings. Experimenters at several universities are working on new ways to replace missing teeth without having to file down adjoining teeth—now required. On the horizon: more materials that may restore teeth to as good as—or better than—new.

What's available now . . .

Cosmetic dentistry techniques that can "whiten" discolored teeth, "repair" a broken or chipped tooth. These include bleaching, bonding, laminate veneering and capping. No one procedure is right for everyone.



BRIAN F. POLLACK

A fever at the time of tooth formation can prevent enamel from calcifying properly, result in white spots, uneven coloration of adult teeth (*above left*). Similar tooth "mottling" can result from excess fluoride in drinking water. Without drilling or anesthesia, a dentist can bond the teeth (*right*), "mask" the spotting. In most cases, the natural-looking results will last at least several years, can then be replaced.

Bleaching is a procedure in which a hydrogen-peroxide solution is painted onto teeth, then "primed" with heat or ultraviolet light. Lighter-colored stains tend to be more amenable to bleaching than darker-colored ones, which can resist lightening altogether or reappear within weeks of seemingly successful bleaching. A single dead tooth can be injected with bleach. Bleaching may make teeth more brittle, vulnerable to breakage.

Bonding basically consists of gluing—or bonding—plastic material directly onto tooth enamel. A tooth is first "etched" with a mild acid solution to roughen the surface slightly, then painted with liquid plastic that is hardened chemically or under special light. "Bonding can be used to repair chipped teeth, to cover discoloration, or to enlarge two teeth and 'fill in' a space between them," says Irena K. Mausner, D.D.S., assistant clinical professor, New York University School of Dentistry. "It cannot be used on teeth with metal fillings or worn-away spots."

"While bonding can be successful when done by a dentist who is experienced with it, the material does stain and wear away, with the result that bonding usually lasts only about three to five years," says Brian F. Pollack, D.D.S., chief, dental materials research, Mt. Sinai Medical Center, NYC. "Bonding can also 'pop off' when you bite down with force."

Bonding is quick—four front teeth, for example, could be done in a single visit—and less costly than capping.

Laminate veneers are thin acrylic shells—similar to fake fingernails—that are bonded onto teeth. They are more opaque, better at covering dark stains, than the plastic used for bonding.

While veneers come in about fifty pre-formed shapes, there may not be an exact match for your tooth. An ill-fitting veneer can leave space for decay-causing bacteria to attack the tooth. Even with a proper fit, plaque can collect at the juncture of the veneer and the gums, causing periodontal disease, or the gums can "attack" the veneer as they would a foreign body, notes Dr. Mausner. Veneers thicken teeth a bit and are more difficult to keep clean and more likely to "pop off" than bonding. They require two dental visits.

Caps, or crowns as they are more properly called, are custom-made tooth replacements made from porcelain or porcelain fused to metal. They are used for repairing a broken, or replacing a missing, tooth and require several visits to the dentist's office to be crafted and put in the mouth.

Porcelain crowns look the most tooth-like, but are too fragile to be used anywhere but on front teeth not involved in chewing. Gold, silver or nickel chromium can be used as the base for porcelain for stronger caps used throughout the mouth. The "life" of such a cap: "anywhere from five to twenty-five years or longer," says Robert M. Blitzer, D.D.S., assistant professor, fixed partial prosthodontics, Temple University School of Dentistry. The drawbacks: caps are expensive, and the metal can cause heat or cold sensitivity. Because porcelain is more immune to staining than is tooth enamel, a mismatch between your teeth and a crown may develop over the years.

women . . . *in their forties or fifties run the highest risk of developing ovarian cancer, for which there are no early warning signs. While late symptoms include gastro-intestinal problems, earlier detection is possible through palpation—which should be part of an annual gynecological exam for every woman. Good news: At the instigation of a group of volunteer women, Avon has endowed a gynecological research chair at Memorial Sloan-Kettering Cancer Center. The goal: to seek a test as simple as a Pap smear for ovarian cancer, to identify it more easily earlier.*

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HEALTH *style*

FOR NON-SMOKERS— ADDED BENEFITS

One more reason to quit smoking: a new non-smoker's clause in many life-insurance policies—one that can decrease your premium significantly. For instance, Provident Life and Accident offers a 15 percent reduction for those who complete a form stating that they have not smoked a cigarette in at least a year (some companies require a blood test to prove the point). That could make a big difference in the money you pay. According to the American Council of Life Insurance, women hold 12 percent more policies today than in 1971 at an average value of $20,040—a 205 percent increase in value over the past ten years.

Good habits—exercising, not smoking—can increase life expectancy, even decrease life-insurance premiums

stress

AND TENSION, EVEN AN INCORRECT BITE, ARE TYPICAL CAUSES OF HEADACHES. ANOTHER "INSTIGATOR": FAD DIETS THAT INDUCE OR EXACERBATE INDIGESTION OR CONSTIPATION. TO RELAX, DE-STRESS: CHECK OUT *NO MORE HEADACHES* (LILIAN ROWAN, PERIGEE), A GUIDE TO DO-ANYWHERE EXERCISES THAT OFFER TENSION RELIEF THROUGH DEEP BREATHING AND SIMPLE STRETCHING. (ONE NOTE: CHECK SEVERE OR PERSISTENT HEADACHES WITH YOUR DOCTOR.)

Exercise: the new challenge!

Twenty years ago, most women exercised to improve their figures. Now, they work out, play at sports for the sense of challenge and accomplishment it gives them, as well as for improved health benefits. The proof: the increasing numbers of women in every sport. —"Three out of five new runners or bicyclists are female. Women also comprise 49 percent of all tennis players, 44 percent of downhill skiers," says Sandra Rosenzweig in *SportsFitness for Women* (Harper Colophon)—a good "read" for women just starting out.

Fathering: pregnancy and beyond

We asked a Vogue editor, who recently became a mother for the first time, to review a new guide—*The Father Book* by Rae Grad *et al.* (Acropolis Books). Here, her report . . .

When I loaned my copy of "The Father Book" to my husband—then an apprehensive father-to-be—he refused to give it back. That gives a rough idea of how immediately useful, even essential, a good pregnancy guide for fathers can be. Most men, liberated or not, have no inkling how pregnancy will change them—the anxiety, the guilt, the ambivalence and (let's face it) fear of beginning a new life. This book confronts the issues: what happens to the husband-wife relationship as the pregnancy progresses? What's involved in labor, and what's the husband's role? There are cases in point to define problems—stories of people who have gone through it all and (miraculously) survived. Also: some useful chapters on hospital policies on fathers' participation in labor and birth and "Trends in Fathering." Not surprisingly, "The Father Book" is enlightening for prospective mothers, too. I was delighted to get it back.

DEBRA SOLOMON

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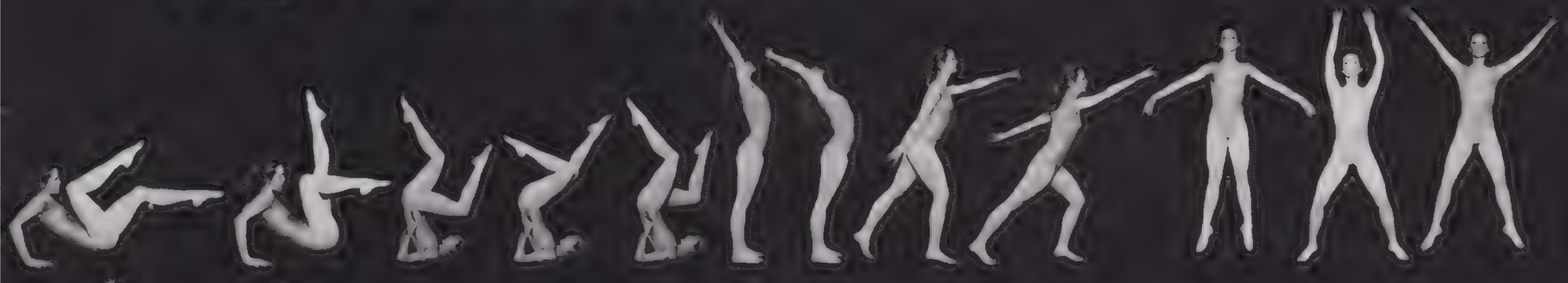

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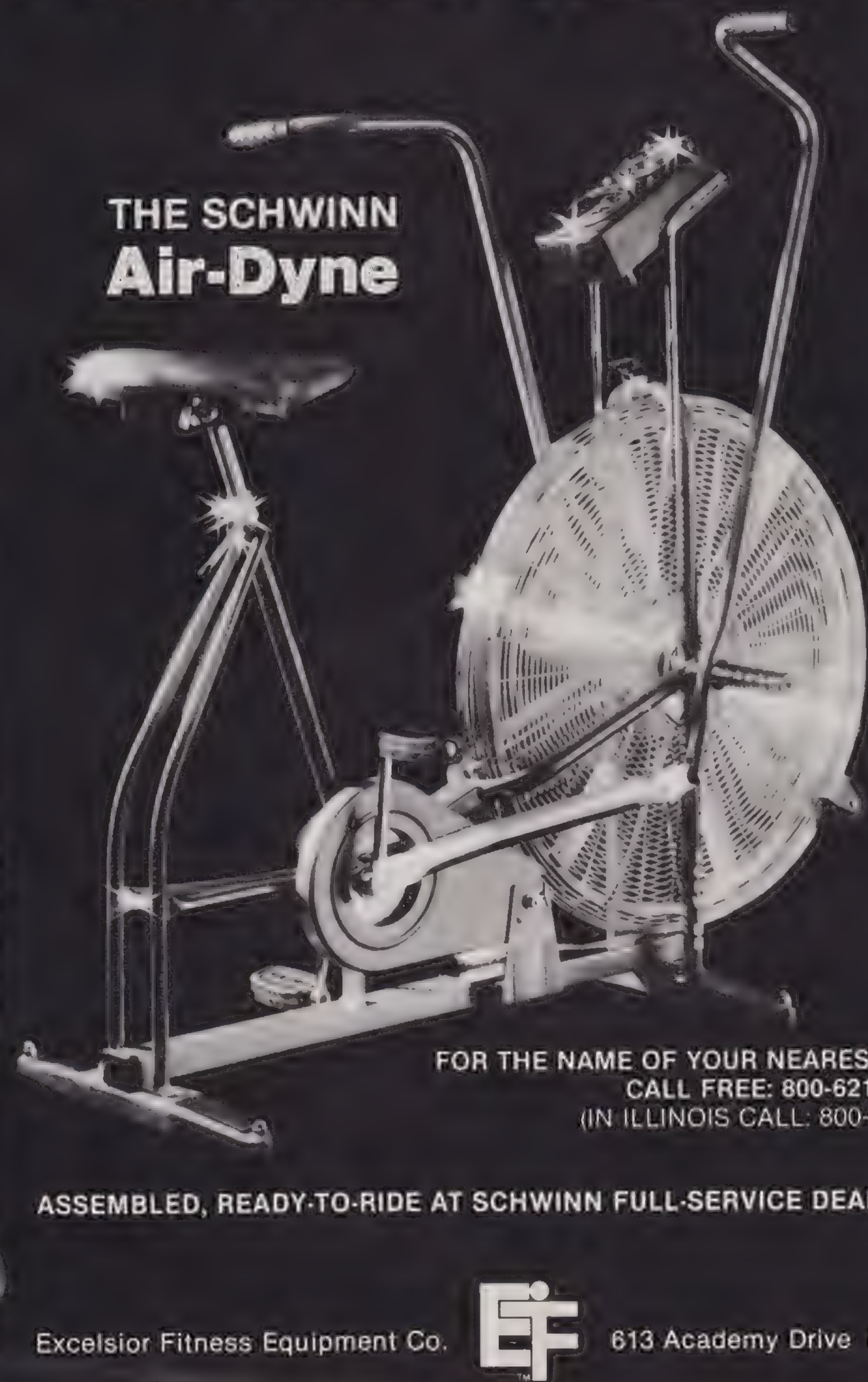

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Q A

Advice on who needs vitamins, who doesn't

Since there is so much controversy about the value of vitamin supplements, does it make sense to take them—just to be sure?

According to Richard S. Rivlin, M.D., professor of medicine and chief of nutrition services at Memorial Sloan-Kettering Cancer Center and The New York Hospital-Cornell Medical Center: "You will be safe taking a multi-vitamin tablet that doesn't contain more than *twice* the Recommended Dietary Allowance of specific vitamins. Beyond that, tread cautiously. There are dangers to taking megadoses of vitamins, especially A and D, which are not water soluble and are stored in the body."

If you take individual supplements, is it important to keep them perfectly balanced?

"Vitamins generally work together," says George L. Blackburn, M.D., Ph.D., associate professor of surgery at Harvard Medical School and director of nutrition support service at the New England Deaconess Hospital, "so if you are deficient in one, you are likely to become deficient in others. Taking large amounts of one vitamin may mask—but not cure—a deficiency in others. With water-soluble B vitamins, the body can handle most imbalances easily since the enzyme system in the kidneys flushes out the excess. If you take large amounts of one vitamin, you won't metabolize it, and it will be washed away."

Vitamin advocates say that if a little keeps you well, more keeps you better. It won't.

Be very wary of using vitamins to treat something other than a specific deficiency. Vitamin C is often touted as a treatment for bladder and urinary-tract infections, since it keeps the urine acid. "That's not an appropriate treatment," says Dr. Blackburn. "You'd have to take vitamin C frequently during the day to keep an acidity high enough to prevent infections; that can lead to kidney problems and gastrointestinal disturbances."

What about mineral deficiencies? Are calcium supplements important?

At a recent meeting of The American Society for Clinical Nutrition, doctors concluded that calcium deficiency is a major problem in American women. "The Recommended Dietary Allowance for adult women is 800 milligrams of calcium per day," says Dr. Rivlin, "but some authorities think more is needed." A cup of skim milk contains roughly 300 mg., an ounce of cheddar cheese about 200 mg.

Ninety-nine percent of the body's calcium is in the bones and teeth; the remaining one percent circulates in the body and is used in essential functions, including transmission of nerve impulses and regulation of heart rate. One new study suggests that low levels of calcium may contribute to high blood pressure.

When extra calcium is needed in the body, it is borrowed from your bones, causing them to thin. Osteoporosis—brittle bones that affect so many older women—may be ameliorated by a proper intake of calcium at all ages. Another way to assure strong bones is to exercise.

Are extra vitamins needed for stress?

There is no evidence now of a connection between psychological stress and vitamins. Dr. Blackburn says that vitamin therapies may be appropriate during times of metabolic stress—such as a serious physical illness or surgery.

Various drugs can change your vitamin requirements. If you take birth-control pills, for example, you need extra B-6 and folacin. You can get the B-6 in whole-grain breads and the folacin in green leafy vegetables.

The stresses you put on your body through smoking or drinking can also increase your need for vitamins—possibly to repair some of the tissue that is destroyed. "Even a few drinks can interfere with the ability of the body to absorb thiamine," says Dr. Rivlin, "but this is not serious if the person is taking an adequate amount of thiamine at other times."

HOW ASPIRIN WORKS

(Continued from page 383)

in the digestive tracts of regular aspirin users has resulted in iron-deficiency anemia.

Aspirin also has a direct effect on the blood; it retards clotting by preventing blood platelets from clinging together. This can be a good thing—preventing the formation of dangerous clots that could cause stroke or heart attack; or it can be bad—causing prolonged bleeding from wounds or surgical incisions.

Aspirin can harm kidneys and liver. Kidney function in some people may be depressed, and excretion of uric acid reduced, so aspirin is not a good idea for those with kidney disease or gout. It takes long use of large doses of aspirin to cause liver damage, as a rule; but patients with rheumatic fever or collagen disease such as lupus are believed most susceptible.

DOUBLING TROUBLE: ASPIRIN INTERACTS WITH OTHER DRUGS

Interaction with other substances and drugs can give aspirin a synergistic effect—more activity than the components would produce alone. Results can be unpredictable or prolonged. Or aspirin can antagonize another drug, blocking it from serving its intended purpose. Important among aspirin-interacting drug groups:

- Oral anticoagulants; because aspirin's own anticlotting effects added to those of the other drug can dangerously enhance the bleeding tendency.
- Methotrexate, a cancer treatment drug; because aspirin increases its toxic effects as well as interfering with clearance of the drug from the body.
- Probenecid, a gout treatment drug; because aspirin interferes with excretion of uric acid by the kidneys.
- Sulfinpyrazone, for gouty arthritis; also because aspirin reduces excretion of uric acid and because the drug can block the kidney's excretion of aspirin.

Other substances able to alter the action of aspirin in the body are alcohol (increases bleeding inside the stomach, has caused massive hemorrhage of the gastrointestinal tract); antacids (can cause early release of aspirin into the gut, change absorption rates by lowering the acidity of urine); and oral antidiabetic agents (aspirin may become concentrated in blood, set off hypoglycemia effects).

Ammonium chloride, a common ingredient in cough medicines, can increase blood levels of salicylates, and may cause the equivalent of overdose if full doses of aspirin are taken every four hours for a day or more and cough remedies are also used. Generally unpredictable interactions, from drug enhancement to toxic reactions, can occur when various antibiotics are taken along with aspirin.

ASPIRIN SAFETY RULES

When you're taking any prescribed medication, don't take aspirin without first checking with your physician. And if you or your child should use an over-the-counter cold remedy, don't add aspirin or take an assortment of remedies at a time.

If you take vitamin C, it's best not to take aspirin as well. There's some evidence the two can cause more stomach damage than aspirin alone. Also, vitamin C may interfere with excretion of aspirin, raising the aspirin levels in the blood and in effect increasing the dosage.

Aspirin taken on a long-term basis needs a physician's direction, because individuals differ in maintaining blood levels and excreting the drug. Pharmacological authorities say that in many cases aspirin doesn't have to be taken every four hours but can be given on an eight or twelve-hour basis, because it's eliminated quite slowly.

A must-rule for all aspirin takers, regular or not: Do drink a full eight ounces of water with each aspirin dose. Partially dissolved aspirin can make a savage attack on gastric tissues; and hospital patients have suffered sudden, acute ulcers of the esophagus from aspirin's contacting gullet walls instead of being swept into the stomach with sufficient water. Leo E. Hollister, M.D., of Palo Alto, California, reminds us that salicylates are an active ingredient in corn removers; and when you see how this substance goes through a corn on your toe, you know a wet aspirin tablet should not be resting undissolved against your stomach lining. Some people are more comfortable taking aspirin with food.

Enteric-coated aspirin, the tablets covered with coatings that don't dissolve until entering the small gut, provide help for some patients who need aspirin but suffer from the resulting stomach erosion. For others, the coated tablets may dissolve too slowly or not at all, and absorption may be erratic. Clinicians can test effectiveness of coated pills by timed blood tests that reveal a rising salicylate level as aspirin is absorbed.

IF YOU ARE ASPIRIN-INTOLERANT

It's known as aspirin allergy, but doctors call it aspirin intolerance because it doesn't appear to be related to the body's immune defenses. About one million people in the United States are aspirin-intolerant, and on exposure may either break out in hives or suffer asthma-like attacks of wheezing, sneezing, and even shock. People who already have these as chronic conditions have increased chances of being aspirin-intolerant into the bargain. And aspirin-intolerant people are highly likely to be also intolerant to other prostaglandin-inhibitor drugs such as indomethacin and ibuprofen. A fairly small group who can't take aspirin also can't take acetaminophen. The widely used yellow food coloring FD&C #5 or tartrazine provokes allergic responses in a good many people, who are also likely to react to aspirin.

If you have good reasons for avoiding aspirin, you'll also need to avoid products that have aspirin as an ingredient—and this takes considerable vigilance if you use many of the ordinary household medicine-chest products. Look for the words "salicylic" and "salicylate" among the ingredients on package labels. Items that may contain aspirin include: effervescent headache medicines, other pain relievers, cold remedies, antihistamines, menstrual-pain products, some sedatives, sleep aids. ▽

WHEN NOT TO TAKE ASPIRIN—A "RECAP"

For at least one week before and after any planned surgery, take no aspirin at all. Your surgeon will tell you how long you should be aspirin free. This is of special importance in oral surgery, tonsil removal, and facial surgery, where bleeding requires special control.

When you have a hangover, don't take aspirin for your aching head; it will make your injured stomach much worse. Also, don't take effervescent headache tablets. They contain about the equivalent of an aspirin tablet.

You shouldn't take aspirin during the last three months before childbirth; but if you have done so, you should stop two weeks before delivery.

If you have any gastrointestinal erosion or bleeding problem, you must avoid aspirin. This also goes for gastric ulcer, as almost any ulcer victim knows.

Thousands of people, particularly arthritis sufferers, are on regular daily schedules of aspirin, under medical direction. But regular aspirin users need to be alert to possible problems. Tinnitus, or ringing in the ears, sometimes warns that aspirin dosage is too high. Experienced arthritis patients suggest using cooked fruits and vegetables to avoid stomach irritation, and taking a vitamin C supplement at a different time of day. Enteric-coated vitamin C may help.

HEALTH DEBATE/ASPIRIN

(Continued from page 383)

before childbirth. Aspirin taken in the last trimester has been blamed for lengthened gestation time, increased blood loss during birth, longer labor, and increased death rates in the newborn. Like many drugs, aspirin can cross the placenta, and may even concentrate in the fetus's blood. In some studies, babies' birth weights were lower (a health disadvantage) when their mothers regularly took aspirin or aspirin-containing medicines during pregnancy.

Because of aspirin's effect on prostaglandin production, it can cause blood vessel constriction and abnormal blood pressure in the unborn, and may prematurely close the ductus arteriosus, a fetal blood vessel that should remain open until birth. There's also increased risk of brain hemorrhage in premature infants whose mothers take aspirin shortly before delivery. While some physicians have recommended using aspirin or other prostaglandin inhibitors such as indomethacin or naproxen to delay a threatened premature delivery, others warn against these drugs.

Animal studies have shown congenital defects, particularly deformities of skull and spine, in offspring of test animals given heavy doses of salicylates; and some researchers suggest that aspirin taken during a critical period of early gestation can cause birth defects. But a major study of fifty-thousand pregnancies produced no firm evidence associating aspirin with congenital abnormalities.

Is acetaminophen a safe replacement for aspirin during pregnancy? We don't know yet, say the experts. Acetaminophen hasn't been studied extensively enough in human pregnancies. In rats, long-term use of acetaminophen resulted in decreased testicular weight and decreased sperm production; in mice, reproduction rates were affected. In general, clinical researchers agree it's best to avoid all drugs during pregnancy, except for compelling and medically advised reasons.

"GILBERT"

(Continued from page 367)

would enable them to spend the night following the Presidential party through the icy streets (but without his siren escort) instead of waiting at one ball for him to come to them. Being a Special Assistant did not entitle Gilbert to his five tickets. You had to be the lifelong best friend and working partner of the First Lady's new social secretary, Liane Beaufort.

Wanda, with a mouthful of hairpins she occasionally parked to sip the sherry, was anxious to go. Gilbert's father announced the time from upstairs every fifteen minutes. Gilbert had not been able to make them understand that this was simply not the day or the night on which they could see him served his wedge of the limelight pie. The inauguration was too crowded and too full of the rigorous demands of the televised schedule to dwell on such details as Gilbert Fairchild's rise to relative power. All the way home, Gilbert's parents had grumbled about his making them leave the parade stand before the last high school band had appeared, believing that if they had hung around long enough, surely the President would have found time to make them a private speech about what a great day it was for their son.

Wanda had backed him up then, but he saw now that she cherished impossible notions of shining at the ball. Just looking at her, glowing from the firelight, he could penetrate to the cliché she was manufacturing in her head—crowds of newsmen and jealous women scrambling to find out the name of the young beauty whom the President of the United States had selected to be his dance partner. Wanda was new to Washington.

Her ball dress was heavy, bias-cut silk taffeta, and it had turned a gentle pearl gray some decades before she had discovered it at one of her favorite London antiques-boutiques. That had been a year ago, when Gilbert was performing the ritual of accompanying her in her shopping, in the role of fiancé. Gilbert was amused and charmed by the strange clothes that had been the despair of her father, William Clay, Counselor of the Embassy of the United States at the Court of St. James's.

Since she had dropped out of Vassar, or rather wandered aimlessly away from it, Wanda had been supposed to act as her father's hostess. He was gallantly prepared to share with his slip of a motherless girl the social success he had achieved as a handsome widower (Mr. Clay looked like Thomas Jefferson but without the dark, clever sparkle in the eyes) with beautiful manners (he was continental in America and American when in Europe) who served only at the best posts (Foreign Service talk for Western European capitals).

But instead of paying attention to being launched into British society, Wanda still wandered about purposelessly, off to the Continent with unknown Americans, or foraging in London's attic shops. Among the junk she brought home, her father looked in vain for something that could be renovated, such as the rebel son of a peer. He had had one high moment, when he distinctly saw Prince Charles, then still in his prolonged bachelorhood, look at Wanda at a garden party. After all, he had rationalized, the prince might have psychological family reasons for admiring a Victorian look, and he might find Wanda's aloof stance and limp hair and limper clothes a pleasant contrast with all those glossy English and international young ladies who kept re-crossing his path. But Mr. Clay was too worldly not to know that he was being a fool even to hope that the prince's notice would make her interesting to the next level or so down. Before a week had gone by, devoid of any diplomatic hint from anyone remotely connected to the palace, Mr. Clay had his hopes back down to younger sons and junior diplomats.

When Gilbert Fairchild appeared at the American Embassy, traveling with a famous senator as his trusted adviser, and obviously possessed of several good suits and enough wit to capture even Wanda's attention, the old American diplomat felt that his country had at last rewarded him for a lifetime of service.

The counselor prayed that Gilbert nevertheless lacked the wit to notice that Wanda was hopelessly different from sleek young women with expensive handbags and heavy blond hair. He calculated that a fortyish bachelor might consider a twenty-six-year-old young enough so that her lack of either a husband or a career or, in spite of the deceptive good living that went with his job, what used to be called a girl's fortune, might not seem peculiar. He had so much fixed on Gilbert as his last hope that even while casually warning him of her "distinction"—so much more diplomatic a term than the one Mr. Clay used to his daughter's face—he noticed that she was not coming down to do her hostess duties, and he resolved to kill her as soon as the guests had left or, if that weren't harsh enough, to ship her off permanently to his sister in St. Louis.

It was at that point that Gilbert, noting the look of failure on a maid who had been sent upstairs to tell Miss Clay that her guests had arrived (half an hour ago), decided to fetch her. He had been expecting an oddball child, perhaps an amusing antidote to her father's impeccably driveling conversation, but what he saw was a thin woman in a crocheted shawl, her hair theoretically upswept but with as many sweepings hanging down as pinned up, giving her, in the window-seat light, a reddish halo. When she could have been exerting herself to captivate a handsome, if married, senator, his distinguished entourage, and all kinds of stage Englishmen, she was sitting, smiling to herself, and writing in a leather book.

She blew a stray lock of hair out of her face. She looked up. She looked back at her book. Gilbert's heart stopped.

In a second, he had himself under control and said, "Get the hell down there. Do you realize that you are keeping *Gilbert Fairchild* waiting?"

It was more or less what her father would have said if he had made the trip upstairs, except that he would have used the senator's name, but in this case it worked. Gilbert coldly offered her his arm, and she tossed her head contemptuously and took it.

It was not long before he acquired her hand. For some time, Gilbert had no longer been finding it dashing to be an eligible bachelor. He was being told too many women's life stories, and he was beginning to be approached by men. When he wasn't being bullied by hostesses, he was being cross-examined by his parents. One wife, even a frail one, would still all this clamor.

Any number of potential wives for rising politicians had displayed themselves to him with show-window flair. This one he had found by chance, and even had had to dust off.

Gilbert had discovered, before the finger bowls appeared at that first luncheon, that Wanda's originality was not unstudied. She had not intended to reveal so much, and she felt unmasked, but Gilbert was satisfied. He did not want a static ornament, any more than he had wanted a utilitarian appliance. Besides, she reminded him of himself, when he had been beautiful and had practiced on himself the arts he now taught to politicians.

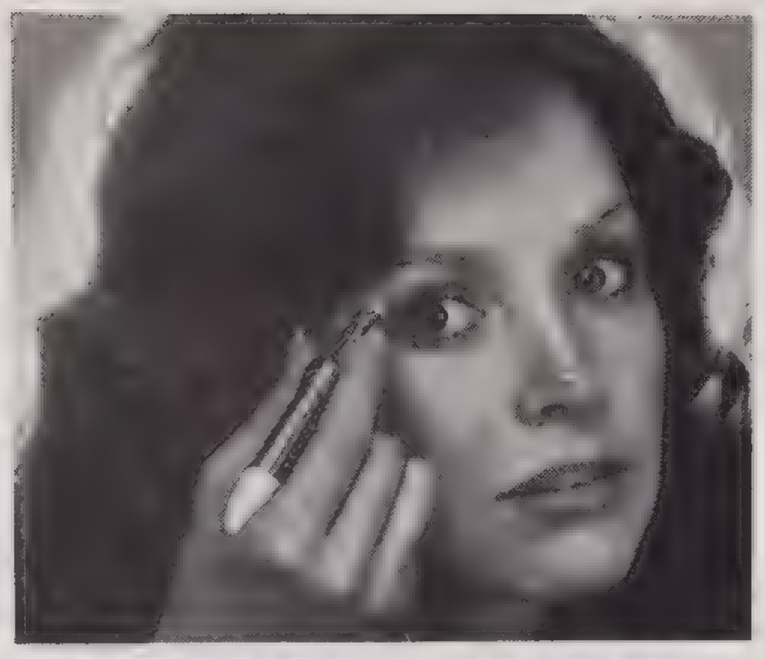
For a wedding present, Gilbert had given Wanda an old necklace of tiny diamonds in a setting so intricate that it could never be thoroughly cleaned. She was just now fastening the grimy treasure around her neck for the inaugural ball, as Gilbert looked with approval over his fragile teacup at the graceful gesture.

One floor up, Albert Fairchild was fastening Ginerva into her new four-hundred-dollar jersey print dress with the matching costume necklace. They had been alternately puffing and giggling ever since they had managed to climb to the fourth floor of their son's house and to fall onto the mahogany sleigh bed with its frayed patchwork quilt. Albert did not allow his heart thumps to be mentioned.

When the elder couple descended to the third floor, they were dismayed to find Wanda and Gilbert dawdling, although the ball tickets plainly said nine o'clock and it was a few minutes past that hour.

"My," said Ginerva, "where did you find such an unusual dress?"

"My grandmother wore it to Woodrow Wilson's inaugural ball," said Wanda. "I love you in those bright *(Continued on page 420)*



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"GILBERT"

(Continued from page 419)

prints, Ginerva."

"Wanda, I don't like that," said Gilbert. His mother thought he was referring to her own plea against modernity (God knows these children weren't guilty of any other modern practices), which was wanting her daughter-in-law to call her Mother. But Wanda, feeling that her tone had been careful enough to protect her from charges of sarcasm, knew Gilbert meant the funny lie about the origin of her dress, and she turned away so that he couldn't annoy her about it further. He looked so solid, so middle-aged, in his evening clothes, and his stuffiness about her decorative fantasies, as she called her small mis-statements of strict truth, was pedantic.

She turned to Ginerva instead, but Ginerva's way of showing affection was to grab one of Wanda's carefully curled wispy locks and to try to stuff it back into the top knot from which it had presumably fallen. It was unfair because Wanda's style had been refined since she had learned to carry the social weight of a well-married woman, and the careful disorder that remained could be considered random by no one but Ginerva. The evolution of Wanda's wardrobe so that she looked timelessly above fashion, rather than stuck in a period that had passed, was noticed with satisfaction by Gilbert, but it escaped Ginerva entirely.

She retreated when her daughter-in-law pulled away from her neatening touch, and whispered to Albert, "I think the wedding dress finally came." It was a family joke that their charter flight to London for Gilbert's wedding had been canceled, so that they just managed to get to the reception from Heathrow, and Ginerva had spent several maternal hugs on a young lady in peach satin before she realized that the thin girl in the navy panne velvet suit, the one who had promised to find her an ashtray, was the bride.

The plan was to go to at least two of the inaugural balls. The Fairchild party was to meet Liane and George Beaufort at the Mayflower Hotel for a conference on logistics. Albert said once more that the President and First Lady would probably be busy, so that Gilbert was not to bother them by dragging over his parents, who would be just as happy to watch them from the distance. Wanda adjusted her white foxes, Ginerva slipped carefully into the evening coat that matched her dress, Gilbert got his Chesterfield, and Albert put on his lined trenchcoat.

By the time Gilbert had herded his little party into the crowded hotel, he knew he had been only too right about the evening. The crowd was rough and edgy and wearing, with an air of defiance, lavish but awful evening clothes of the sort favored by people blowing everything on one fancy wedding at which they would start feuds lasting years to come. Gilbert, who noted the contrast with the true Washington style, in which evening clothes were as dowdy as the equivalent daytime dress, either because the important people weren't rich or were politically motivated to look frazzled, was sorry his own clothes were perfect and new. He knew that for people of position in Washington, evening clothes were working clothes, and therefore, both the men's and the women's tended to be sensible, unmemorable, and slightly worn. Perhaps he could get them frayed artificially, like jeans.

The ball guests' facial expressions weren't local, either—Gilbert had seen them on airport crowds all over the country, when he had had to announce that the candidate was running late but would be there any minute.

He was now an advance man to find Liane and report back to his group, waiting their turn in the coat check line. He pushed his way quickly down the block-long hotel corridor, occasionally looking down to see the red and gold pattern of the carpet rushing by under his feet. He searched for her in the blurs of fancy dress reflected in wall-sized gilded mirrors—the mirror image looked more festive than the original crowd—and on side trips to the even more tightly packed ballrooms, but had to report back unsuccessfully to his impatient charges.

For a frail waif of his own discovery, Wanda was running a remarkably eager eye over the crowd. "Oh, I'll find Liane," she said, and disappeared. "Don't worry about us," Ginerva told Gilbert, "you go and have a good time." They, too, drifted off, leaving their Washington guide standing there with his credentials.

Where or how Gilbert was supposed to accomplish his good time alone, he didn't know. The dance floors were jammed with people just standing there, with their backs toward him, shoving against one another as they waited for the President to appear. Then there was a huge surge forward, and Gilbert, in spite of himself, strained to see and hear.

A huge wave of laughter rolled through the crowd when the President called out, "Why aren't you all dancing?" Except for the shoving, they didn't move, though; they just waited for him to get off another comical line.

The Presidential face had grown as large as a poster, and the smile which had been telecast to every corner of the nation seemed to stretch across the room. Other famous people, as many of these dressed-up tourists were remarking to one another, looked smaller "in person"; the new President, standing on a platform with his hands above his head—in victory formation? as a request for silence?—was larger. Perhaps it was because people were scanning the Presidential face so carefully, searching for any tiny blemish or tic that could be taken home in the form of an anecdote, as a souvenir. Also, the wedge formation behind the great man had grown unwieldy. Time was when only Gilbert and one other senatorial aide walked slightly to the side and behind the man to form a triangle. Now the triangle, even without Gilbert in his usual place upstage left, was immense. So was the tangle of microphones that sprang up in front of the President's mouth like a Hydra every time he paused. Gilbert remembered when the presence of a single microphone had been enough to turn the man sweet-voiced, like a Forties crooner. Now he nodded nonchalantly to the menacing cluster of metal snakes, hardly bothering to placate them with individual comments. He had also mastered unfurling the smile under the strobe-light unreality of television lights going on and off, and for the undulating formation of photographers, moving in a close circle in front of him like a Chinese dragon costume with all the many pairs of feet showing.

Another history-making remark was coming up. "I order you all to dance, do you hear?" There was another great laugh and some applause. During the campaign, Gilbert had given up writing witty lines for him, because the man was never able to extract a chuckle. At best, people asked one another, "He's joking, isn't he?" Suddenly, he was the world's greatest comedian. Gilbert shook his head in wonder.

He actually found himself standing on tiptoe to see the President, but his reward was that he spotted Liane, standing back against a damask-and-gilt wall. He laboriously threaded his way to her, and they exchanged an amused look of bashful pride, like the parents of a debutante who has emerged from difficult adolescence into triumphant womanhood.

"Look what we did," he said. He was the most senior surviving member of the staff, and Liane, whom he had introduced at the office six weeks after his arrival, was second. She looked tidy and reliable now, with her plain-combed daytime bun and her good bony face.

"I told Her not to wear those shoes," said Liane. "She didn't think anyone would dare trample Her, but She forgot about having to dance with Him." Ever since the election, Gilbert and Liane had stopped calling their respective bosses by their first names and referred to them only as Him and Her. The combat talk of the campaign had been replaced by a White House style of talk that nobody had been taught but everyone knew.

You could listen, in the silence, to the sound of hair thinning

"Stop fussing, Mother. They're doing great."

"You should have seen them at the Hilton. They're a sensation."

"Terrific. Aren't you proud? They do us credit."

"Maybe they won't need us any more."

"Where's George?"

"He was having dinner with some people and was going to meet me here. I'll never find him."

"Come on, we'll look," said Gilbert. "I've lost Wanda, too."

"I can't leave. I've got Her purse," she said, waving a golden apple at him.

Gilbert grabbed the chain. "Hand it over. Let's see what She's got."

Liane gave him her first sparkling smile of the evening—the others had been wistful. "Gilbert, let go. That's not funny."

"Oh, come on, don't you be a poop, too. I'm having a rotten evening. Maybe She's got Her American Express card in there. We could just take off."

"And I thought you'd grown up." But she watched as he extracted a wad of Kleenex, lipstick, chipped plastic compact, Lucite pillbox, and an index card with the first names and departments of the cabinet and their wives. "Are you satisfied, Gilbert?" A burly man nearby had been watching them tensely, but he was, so far, allowing Liane to control the situation. He and Liane were old, old comrades, dating back together ten weeks, to election night. They both had been among the first fifty people to think of calling the newly elected one Mr. President, and had the satisfaction that

people have in a wedding reception line when they think they are surprising the bride by addressing her as Mrs. Whatever. But, unlike a wedding, the division between His people and Hers had come afterwards, and this man, having gone with Hers, didn't know Gilbert. Gilbert didn't know him, either, but he had learned by now that anybody in a crowd who wasn't staring at the President must be in the Secret Service. It spoiled the fun to be supervised at play and be approved.

"What did you mean, a rotten evening?" Liane asked, re-packing the purse.

Gilbert kissed the air toward her face and plunged back into the crowd. He spotted Wanda, arm in arm with a professionally dapper bachelor of several administrations' standing, who was known as one of the three sexiest men in Washington. Gilbert had once seen him talking at a party with the other two, also divorced fifty-five-year-old veterans of more than one cabinet position, and the impassioned hush from onlookers had been so profound that you could listen, in the silence, to the sound of their hair thinning.

Gilbert waved discreetly at Wanda and was on the way to round up his parents when he came across a handsome white-haired man in his sixties, snuggled on some balcony steps with a very young girl. "Hello, George!" he called loudly as a warning.

"C'mere, Gilbert," said George, reaching out for him. "Miss Dillon, this is *the* Gilbert Fairchild, the bright young man you've been hearing so much about. See him on 'Meet the Press'? Ought to cultivate him. Very good friend of my wife's, I might add. Very good friend." Miss Dillon looked blank, or maybe it was Miz Dilly. George tended to revert to southern when he was feeling charming.

Gilbert shook himself free, fetched his parents, and guided them back into the mirrored freeway that separated the ballrooms. He had warned them not to expect a scene from a historical movie, with waltzing and strolling young couples in brocades and jewels. Nevertheless, the herds of unhappy people disappointed even him.

"Had enough?" he asked with false hope in his voice when Wanda joined them. "Anybody for home?" Three shocked faces stared at him. "You two take the tickets and Wanda and I'll go home?" he tried again.

Nobody said anything; they just looked at him. "Never mind," said Gilbert, "forget it." He felt in his inside pocket for the four other large cardboard red-white-and-blue tickets.

Gilbert got his party to the Museum of American History, the next ball site, by opening the door of a strange Cadillac and telling the owner to take them there. "I'm waiting for my wife," the man protested, but when that lady appeared, bundled in Autumn Haze, he drove them there, and he and his wife called to them to have a good time. They were going to a post-ball motel party, they said; they were having a wonderful time, and they thought the new President and First Lady looked like very down-to-earth people. The wife was not quite satisfied even with that high praise. "They're so—so—so human!" she finally brought out, triumphant at having located the exact word.

All the Fairchilds ended up at somebody's private catered omelet party, lured by cries of spontaneous hospitality from people Gilbert thought he had seen before but couldn't place. He saw his beaming mother being pumped for the family's ethnic background by a charming diplomat, who would *(Continued on page 422)*

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"GILBERT"

(Continued from page 421)

cable it all home in the morning, and thus write off his pre-ball dinner for six at the Lion d'Or.

Wanda was feverish with success, and the volume of her musical-scale laughter was getting alarming. She perched on the arm of someone's chair, throwing back her head with such abandon that Gilbert pictured her spending the remaining social season in a neck brace. It was her first Washington superbash—she refused to believe that the quiet dinners they had attended were more important—and the first he had gone to in years without a specific working purpose. At least on inaugural night there were no secrets or pacts or goodwill to be gathered. Gilbert declared himself off-duty and sank back on an empty sofa, prepared to enjoy restful wallflowerdom.

The cushions had hardly exhaled from his weight when the two seats on either side of him were filled. A woman with a silver streak in her hair and matching silver fox sleeves on her black dress smiled at him insolently. On the other side, the son of local art patrons snapped a cigarette case under Gilbert's nose. Expectant faces were turned towards him from across the room. He noticed that he was suddenly ahead of Wanda, who had culled only two or three gallants after an hour of determined gaiety.

In the car, on the way home, she reported that she had had a marvelous time. They didn't know whose car it was, another unknown having pressed it upon them, but the chauffeur apparently knew their address. Wanda was busy taking down her hair, kicking off her shoes, turning her furs backwards to serve as a blanket, and otherwise settling into the car cushions for the night. "Everybody seemed impressed by you," she said in a tone that was part graciousness and part curiosity.

"Yup." He accommodated his arm to her snuggling, but stared out the window at the blocks of houses going by. The chauffeur pushed silent buttons, and the window raised and lowered itself until it stopped just at the level of Gilbert's nostrils, apparently the correct position for a gentleman's intake of night air, as they cut through the park.

"I can't believe it," said Ginerva in a low voice intended to elude the driver. "Everybody's so friendly. It's just like a small town, isn't it? I got invited to the—wait a minute—the Heads of Independent Agencies' Wives' Club tea next week—do you think I should come back for it?—and the ambassador of Thailand or Malaysia—I don't know, I talked to them both—said if we wanted to vacation there, we could use his family palace, and he gave me his card. I hope I didn't lose it. Oh, and the best thing was I had the most fascinating talk with the Secretary of Commerce. All about the economy. What a nice man."

"That's it," said Albert. "You learn more here in one night than a lifetime of reading the newspapers. Am I right? I suppose you know more about these things than I do, Bert, but that's my judgment. What's the name of that congressman who used to be an alcoholic? You know the one I mean. He's on all the shows. I just straight off asked him what he thought was our biggest problem. You know what he said? Food! That's right, food. We got a farm problem, we got people starving all over the world, we got food wasting, we got kids going to bed hungry, we got farm kids don't want to stay on the farm—food. Every single country, every race, white, black, brown, green—its deepest emotions are about food. Ever notice that? Ethnic food, soul food, Mamma's cooking. I must admit, I never thought of it like that. He was fascinating.

"Wars are fought because some people like rice and others don't. World War Two: Rice against potatoes. Potatoes versus spaghetti. Korea. Vietnam. You name it. Rice! It goes deep into the grain. Get it? That man is really onto something." He seemed to ignore his wife's rolling eyes, which warned that the chauffeur might be offended by the mention of ethnic food, but when they arrived, he gave the man a five-dollar tip.

When the bedroom doors were closed, Wanda yanked off the crewel bedspread and smacked the pillows in their eyelet cases. "You looked down on everyone tonight, including me," she said.

"Yup," said Gilbert. He was punching the gold studs out of his shirt.

It deflated her annoyance. "Why can't you have a good time?" she asked more kindly. "Don't you see that there's a marvelous life opening up for us? There were some really terrific people there tonight. I had a lot of fun. I thought you'd be pleased. My father always complained I wasn't being charming enough, and now I am. Gilbert? Are you just embarrassed because your parents are being so—so touristy? Is that it?"

"You're hustling, Wanda," he said

"No, I like that," said Gilbert.

"I don't mind, of course, but I suppose it does give people an odd impression."

"Actually, I like it better than trying to give people a good impression," said Gilbert. He had given up on his cuff links and tossed them, still clinging to his shirt, into the antique trunk they used as a hamper.

"What does that mean? Me?"

"You're hustling, Wanda," he said. "You were hustling tonight, and you're full of hustling plans for the future. You're even worried about my artless little parents. Of course, I happen to be the one with the White House job."

"Which you got by hustling. Which consists of hustling."

"True enough," said Gilbert. "True enough." He patted the bed for her to sit beside him, and took both her hands. "But let me tell you a couple of things. First, I'm bored with hustling. Bored. That place tonight was like a salesmen's convention. You're damn right, I hustled my way up here, but now I'm there, and I'd like to stop. That's number one.

"Number two is helpful hints for you young hustlers coming along. Don't do it so it shows. Anybody laying it on as thick as you did tonight is not going to make it. People get suspicious and wary. Don't be hurt, Wanda. I love you. But I remember you in London. You were the only American in town who didn't have an English accent."

Wanda had looked troubled, but she smiled at the compliment. "Are you jealous, Gilbert? I really felt people liked me tonight. Don't be like my father, watching me all the time. I still love you, even if you're a sourpuss. You can't help it if you have a popular young wife. Anyway, it's probably just because I'm so much younger than anyone else."

Gilbert got up, taking no notice of the playful arm she was trying to put around his neck, and fished through the pockets of the pants he had taken off. "That's probably my problem, too," he said, throwing a small pasteboard card into her lap. On it was engraved the name of the new wife of a famous Congressman, with a telephone number written in lip pencil.

"What's that supposed to mean?" Wanda asked soberly.

"I'm trying to tell you, but you're not listening. I'm trying to say that making it isn't that hard. It's all done with mirrors."

"You always told me you were the champion."

"That's right, I am. Did you hear my Inaugural Address today? Best speech I ever wrote, or half wrote."

"I was proud of you."

"Didn't say a damn thing. Be proud of me because I know what I'm doing. I'm so far ahead of those people you admire, it isn't even funny. You want me to teach you the game, I can teach you better than anybody. But let's not us hustle, Wanda. Let's not us plot and spar and carry on. I'm really through, and I picked you because I thought you were smart enough to see through all that. Wanda, I really love you. Wanda? Wanda, can you hear me?"

Wanda had left the room in mid-speech and was back with her hairbrush, bent over in front of him, brushing the back of her long hair downwards. It was all hanging upside down, over her face.

"Wanda, are you there?" he inquired, getting down on the carpet on his knees, and looking up.

She straightened and flung the hair back so he could see her smiling face, but she was looking away from him.

"Wanda? Did you hear anything I said?"

She kissed the beach of forehead his receding curls had left. "You're such an egoist I can't believe it," she said fondly. "How come everybody else in the world is such a fraud and you're the only one who knows it? How is it that you have such exquisite taste that there is nothing for you to do but sit above the clamor and sneer at it, and that you can anoint me to do that, too?"

"Because I'm the champion, and I'm retiring from the ring."

"Before you get beaten? Gilbert, you don't mean that. Champions can't retire. And look at me, I've barely started. Look, Gilbert, I'm not a social climber. You know that. You're the one who's a snob, if you're trying to tell me that being in the White House—just being in the give-and-take of politics—isn't good enough for you. What is this moral indignation? You've never had to do anything dishonest, have you? Gilbert, there are interesting things going on in this city. I want to be a part of the excitement, and I suggest you find a part for yourself, too."

"I can't, Wanda. There's nowhere to go. You know I can't run for office myself—I couldn't keep a straight face—and anyway, what for? I'm in a position now where I can do whatever I like. The question is what."

She climbed the little steps to her side of the bed. "Be sure and wake me when you find out." ▽

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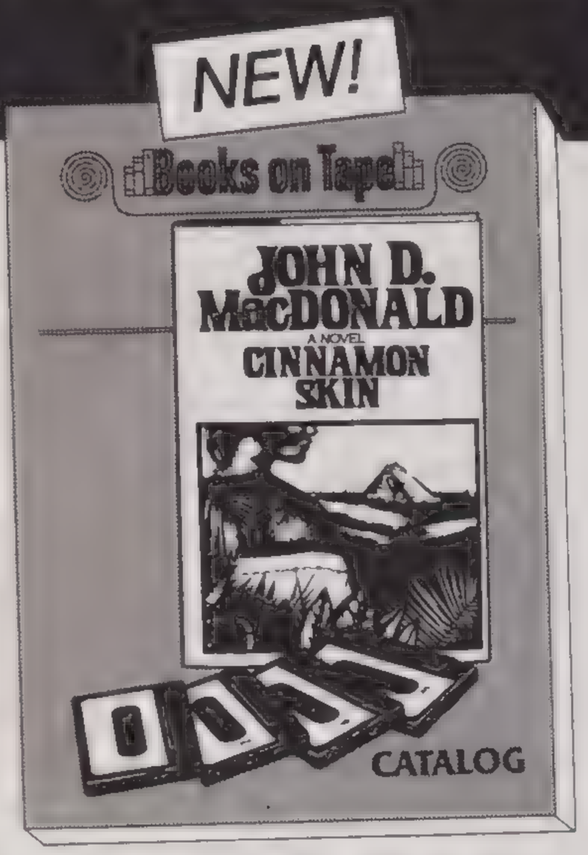

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FRAGRANCE

(Continued from page 393)

Youth-Dew—into sachets, shells, potpourris (in lacquer boxes and pouches), candles, and room sprays. As well as providing a beautifully fresh light background scent, Estée Lauder also uses White Linen to scent a luxurious Cold Water Wash for linens and clothes—a "natural" use for fragrance that nobody else thought of.

This year Prestige Place, an innovator in home fragrance, introduced three collections under its own name with exquisitely designed faience pieces, pillows, pomanders, and sachets filled with country potpourri, herb and floral candles, and stoneware packed with soaps shaped in butter molds, and other bath products. They also introduced a new name to home fragrance—Diane Love, already well known for her one-of-a-kind household accessories (silk flowers, vases, baskets, and magically woven handbags) and her colored sculptures of fabric flowers. Diane Love brings a fresh philosophy to home fragrance, stating, "Up to now, most containers have not been designed for living areas . . . more often than not beribboned, laced, and cute, they have been relegated to the bathroom." Her objective: to ensure fragrance can be a permanent presence in a room in objects "too beautiful to be put away . . . ." The Diane Love Objects of Fragrance are certainly that . . . from the large frosted tea jar with silvered bronze basketry lid, which allows the potpourri fragrance inside to filter through . . . to the fragrant oil-burning tole lamp with its own silvered bronze reflector . . . to delicate floral embroidered pillows with flannel inside, fragrant with "the scent of a flower garden just after rain," as she describes it. Only one fragrance pervades the Objects, carefully formulated—from roses, hyacinths, violets, and other essences—"not to clash with other scents likely to be present in an atmosphere where many different people—men, children, guests—mingle."

Home fragrance . . . a permanent fixture

This "compatibility" is an important point that many fragrance manufacturers are only now taking into consideration. As Michael Waldock, president of PPF International, a leading fragrance and flavor supplier, predicted recently, "The house of tomorrow may well be built into the ground, with sealed windows and recirculating air, making it necessary to control interior environments very carefully. Fragrance may be microencapsulated in floor waxes, to be released at the touch of a footstep . . . different fragrances may 'designate' and divide different areas of one large living/working/sleeping space . . . ventilation systems may dispense the scent of 'fresh outdoors' air . . . and you may slip from an 'ultrasonic' (waterless) shower to consult your personal computer for the fragrance you should wear that day to be especially compatible with those you're going to meet and/or work with." The message is clear . . . don't underestimate the power of fragrance. Its effect on your life is already greater than you may think. ▽

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CHEZ PANISSE

(Continued from page 371)

arrangements that met her own sense of creativity. She made friends with the woman making the arrangements, which were dependent on unusual flowers and containers and a collection of odd pieces of fabric. Today, Carrie does all the flower arrangements for the restaurant from her shop on Cedar Street in Berkeley. They set the scene in the restaurant.

In the same way, Alice has created her own products and their suppliers to meet her needs. A friend has her own herd of goats from whose milk she makes fresh goat cheese for Alice. Another friend, John Hudspeth, was inspired to start a large farm near Sacramento to grow the baby and unusual vegetables, such as ten varieties of lettuces no bigger than two inches and bright-orange beets, that complete Alice's salads and cooked dishes. When I was in the kitchen, I saw leeks only half an inch across being cooked over Alice's charcoal grill and wonderful wild mushrooms picked in the early morning by Jean-Pierre Moullé, her chef, on Berkeley's hills.

Many of Alice's friends, such as Jean-Pierre, have stayed with her, while others, such as her first associate chef, Jeremiah Tower, have gone on to start new careers, but none is untouched by the Chez Panisse experience. Jeremiah and Alice remain friends and his creativity is noted in her just-born book, *Chez Panisse Menu Cookbook* (Random House), which is as much an espousal of philosophy of freshness, texture, and contrast as it is a recipe book.

Logically enough, many of Alice's wines are Californian, and her friendships extend into the wine community. It is at her restaurant that one is likely to taste the first bottle of Dick Graff's jealously allocated Chalone Chardonnay or the equally rare Selected Late Harvest Johannisberg Riesling of Joseph Phelps, an early supporter.

As the restaurant developed and became famous, the seats were full at every meal. The meals themselves became more ambitious and more expensive. Alice felt that many of her friends were being excluded and that some of the informality and spontaneity had gone. Characteristically, she did not lament but instead started a second restaurant, Café Chez Panisse, on the second floor of the tiny 'thirties Art Deco chalet that houses Chez Panisse on the ground floor. In the café, reservations are not accepted; and the food, while equally fresh and inventive, is a good deal less formal and expensive.

Alice has had built a real brick pizza oven for the café in which a wood fire burns brightly. In it, she makes the best pizza I have eaten anywhere in the world using expensive, imported sun-dried tomatoes, fabulous California olive oil, and the best of her tiny vegetables.

In addition to her extraordinary succession of daily menus at the main restaurant, from

A brilliance of freshness

time to time Alice also organizes special festivals for which David Goines creates posters that become collectors' items. One of the most famous was her garlic festival for which she collected different kinds of garlic from all over the world and used them in a rich variety of dishes. The garlic soufflé, created for this menu, is a sort of raised pudding, served warm, and delicious.

Alice loves picnics and arranges them for herself and her friends—tiny birds grilled to perfection, a pizza, wonderful breads, a salad of her special tiny greens, raw and impeccable minuscule vegetables, chocolates from her friends down the street at Cocolat, and wines from her cellar. If the weather isn't good out of doors, Carrie will create an interior woodland out of branches and flowers, and the party goes on.

Alice will search for days to find the right basket or cloth to project her image. In the same way, she found a special Victorian green-and-white marble, glass-footed stand to set off a newly invented, tender-green pistachio torte, devised by Craig Sutter and Lindsey Shere, who do pastry for Alice.

Each night in the restaurant and all day and night at the café, there is a brilliance of freshness in the ingredients and in the invention of the dishes, in the flowers, and in the young, informed, and agreeable staff.

A week's menu in the restaurant may give some ideas:

Charcoal grilled fresh fish
with lime butter
Fettucine with dried tomatoes,
anchovies, olives and rocket
Sautéed pigeon breasts
with morels and garlic,
served with wild rice
Pear bombe with Armagnac mousse

Cracked crab with lemon and
crème fraîche
Charcoal-grilled skewered veal kidneys
with mustard and garden lettuces
Roast quail wrapped in bacon,
served with baked artichokes
Chocolate charlotte

Fish tartare with Belgian endive
Pasta with morels, cream,
and julienned vegetables
Loin of lamb stuffed with herbs
and bread crumbs, served with leeks
Mandarin gélée "Club des 100"
and Meyer lemon mousse

Cabbage stuffed with crab,
served with caviar butter
Sautéed sweetbreads
with orange zest and black truffles
Grilled steelhead salmon with onion confit
Pecan tartlets

Poached fresh angler
on a bed of spinach
with black-pepper butter
Smoked duck breast salad
Roast stuffed legs of duck,
served with pasta
Plum blossom ice cream

Alice Waters and Chez Panisse have influenced the food of California and of young chefs and cooks across the country. Starting from a Mediterranean image, she has developed a purely American eclectic style drawing forth new sources of supply and training a new generation of inventive American cooks.

(Turn to page 262 for Chez Panisse recipes)

COMPUTERS

(Continued from page 345)

services as well as others. The Source, a data bank owned by *Reader's Digest,* will print across your screen a schedule of airline flights around the world and book you on any one. Looking for a florist who sends flowers at midnight? There's an information service that will help you indulge such impulsiveness, too.

The New York Times Information Service supplies users with past issues over the screen. *The Washington Post* and other papers are available on CompuServe. If it's 5:15 P.M. and you want to know what's happening in Lebanon right now, several data banks will feed you headlines within three minutes of your call. They do this by connecting you to United Press International or some other news service.

You can get the weather instantaneously as well as the latest Dow Jones index, a listing of how much fat you should have in your diet plus a menu of school lunches being served in selected parts of the country. Many networks have their own newspaper features: horoscopes, biorhythms, and advice columnists. (It's Dear Laurie on The Source and Dear Nettie on CompuServe.) One offers a shop-at-home service. A three-page description of certain brand-name items (a General Electric toaster, an Omega watch) is provided. If you want the item, you type in your user I.D. and credit-card number and the item is delivered to you by mail and billed to your account. The Source has a barter service. One user recently listed his condominium in Newport, Rhode Island, as something to trade for an item of comparable worth.

* * *

"I haven't touched a light switch in five years," boasts David S. Rose, microsystems analyst for Rose Associates, a Manhattan-based real-estate concern. When Rose awakes in the morning, his coffee is already made. When he comes home at night, merely by pressing a button on a remote timer, lights go on in various rooms and the stereo comes on low. An electronic-control system accomplishes all this and when it is hooked up to an ordinary household computer, it can do it automatically. This isn't a science-fiction fantasy but a practical aspect of home-computer use.

To program appliances on a schedule requires something called a real-time clock board, which costs approximately $250. This and other accessories, including inexpensive gadgets known as dumb switches, enable a computer to turn on the bedroom lights at six-thirty in the morning and turn off the TV after the viewer falls asleep. With more sophisticated equipment, and here prices run quickly into the thousands, a computer can be outfitted to automatically control and adjust variable factors like temperature and humidity. For example, a computer can turn lights and a radio on and off in your summer house to discourage burglaries when you're not there. With additional attachments, it can activate sprinklers to spray your lawn when it gets too dry and turn on Gro-Lites for your plants during spells of cloudy weather.

At this stage, however, the technology for these seemingly fantastic applications is expensive and still at what *The New York Times* computer columnist Erik Sandberg-Diment calls the "Model-T stage. You have to know how to fix one to own one." The result is that only technical wizards or people with the money to hire them live the fully computerized life. But the day when such gadgetry is more widespread may not be too far off. The developers of Colonnade 57, a Manhattan condominium complex, are offering buyers a package deal on terminals already installed in their apartments and a similar offering is available to tenants in one TriBeCa loft complex in NYC.

Banking by computer has also made its debut. In 1980, the United American Bank in Knoxville, Tennessee, offered users bank-at-home services. They were able to make deposits and transfer funds simply by pressing buttons in their living rooms. The future of such services, like so many computer-services, depends on how ubiquitous the home-computer becomes. That, in turn, depends on how many services are offered built around it. It is something of a dilemma, and one that is being solved, oddly enough, by the yellow creatures known as Pac-Men.

* * *

For all their versatility, computers are popular mostly because they play games. Americans put six billion quarters in Pac-Man machines last year, more money than the five largest grossing films of all time brought in, says Steven Greenberg, financial adviser for Commodore International, Ltd., the leader in the home-computer market. Videogame machines were the darlings of toy-store owners; but, now that computers are almost as cheap, parents are buying their game-addicted children computers instead. (Videogame machines are inferior computers that only play games. Computers can be outfitted with software to play all kinds of games.) There are action games like Raster-Blaster and Pac-Man (there's a Ms. Pac-Man as well—she's distinguished by a pink bow and stiletto heels), more complex games such as Adventure (similar to Dungeons and Dragons), and more intellectual games like chess and checkers. Sargon II, a popular chess program, has a "kibitz" mode that allows the computer to give the user hints.

* * *

A computer in every home? Despite their considerable charms, computers are not on everyone's list of priorities. They are difficult to master and the instructions aren't models of clarity. "People who write manuals are not particularly empathic to the novice," says analyst Feirstein.

Another consideration is that computer hardware is developing so fast that many buyers wonder if in six months, the computer they buy today will be obsolete. "In this industry, 'historically speaking' means last year," says computer instructor Weingarten. "A generation is two to three years." Even the best home computer is probably crude and needlessly complex compared to what one might look like in the future. "As we make programs smarter, people using them won't have to work as hard," says Professor Minsky. An indication of how fast technology has progressed: In 1959, a gate switch (computers use thousands of them) cost $75. Today, one costs less than a penny. Developing the first 2K chip, another piece of computer hardware, cost millions; four years later, it, too, could be manufactured for less than a penny.

No one is willing to predict when the rapid rate of improvement—still underway—will level off. But as prices continue to go down, most industry observers maintain that the familiarity one develops with computers is easily worth the initial investment, even if the particular model one owns is eventually obsolete. "Ironically, the most important reason for buying a computer is to teach you how to use one," says Michael Tomczyk, a manager for Commodore International, Ltd., a home-computer firm.

"Computer literacy" is the term now used, and it is the subject of a sudden bumper crop of supplementary computer-education courses. Even among people who don't use them there is the desire to know how. "I'm scared to death of computers, but I'm afraid they're taking over the world," said one fifty-year-old housewife taking an introductory computer course in Manhattan. "I just want to keep up with the younger generation," said a retired physician.

Kids are the guardians of the new machines. Watch their faces as they chase a space ship or add two numbers. Clearly, it is not the game or the problem that allures them. It is something about the machine, "the immediacy of the feedback, having a playmate right on call," says George A. Miller, professor of psychology at Princeton University. Few adults react as readily, perhaps because they can get elsewhere the sense of authority computers confer on kids. "It gives them a feeling of control and power which is a rare commodity in a child's life," says Professor Miller. Some, too young to have a driver's license, earn $50 and $60 an hour writing programs. You find them lingering in computer stores, hoping some salesperson will be too busy, or perhaps even unable, to answer a question and defer to them.

Symptoms of the phenomenon, computer camps and clubs have sprung into being, and they are not just for kids. Among adults, there is a cult of addicts as well. They sense they are at the forefront of something big and, like pioneers, are eager to commune with each other.

You can send flowers, spray your lawn, barter your house, and do your banking by computer

Not everyone is prey to such obsession, nor will everyone want to run right out and buy a computer. In the end, the choice is individual. "It's a question of when you want to be there," says Steven Greenberg of Commodore, "before the explosion or after." But the ultimate justification for owning a computer, adds Susan Perricone, founder and president of The Systems Advantage, Ltd., "is that knowledge is power." The rewards of mastering the machine are not merely technological; they reside in the psyche.

There is an esthetic to the computer as there is to poetry and art. Precision, economy, and efficiency are its principles; but, just as poetry does, it has a higher aim. The satisfaction of accomplishing in two steps what was previously done in four, the genius of coupling chores, the pure elegance of the simplest straight line. Something of this comes through as your fingers fly across the keyboard and bid your computer work for you. ▽

FASHION INFORMATION

Page 188: *Above:* Unitards, $36 each. Macy's, Herald Square Dept. 665.
304: *Below left:* Anne Klein Shoes for Schwartz and Benjamin. . . . *Center:* Shoes, Stuart Weitzman for Mr. Seymour. . . . *Right:* Shoes, Diego Della Valle. . . . *Far right:* Shoes, Andrea Pfister.
310: *Above, right:* Earrings, Isaac Manevitz for Ben-Amun. Shoes, Charles Jourdan. . . . *Above, left:* Cuff, Jyunko Sonohara. Boots, Andrew Geller.
312: 1.-4. Stone washing process diagram is the invention of Marithé and Francois Girbaud for Complements. . . . 5. Earrings, Marieluisa Stern for Stigi. Belt, Ruza for Elegant. Boots, Guido Pasquali. . . . 6. Earrings, Ylang-Ylang, NYC. . . . 7. Boots, Vittorio Ricci. . . . 8. Shoes, Seven Star. . . . 9. Belt, Ruza for Elegant. Shoes, Capezio Ballet Makers.
318–319: Panne velvet bustier and panty at Bloomingdale's, Dept. 450; Burdines, Dadeland; Marshall Field's, Chicago, Houston and Dallas (bustier, Dept. 426; panty, Dept. 26.) Earrings, Susan Reinstein at Byzantium, NYC. Gloves, Marla Buck at Judith Feldman Accessories. Tootsies, Houston. Panty stockings at Bergdorf Goodman.
322: Patricia Underwood hat. Macy's, Herald Square; Gambrel, Great Neck and Southhampton NY; I. Magnin. Sock at neck, tied as muffler.
323: Calvin Klein at Bonwit Teller, Dept. 63; Hudson's. Dept. 394; Marshall Field's, Dept. 175; I. Magnin, Dept. 201. Also at Ivey's Carolinas, Dept. 240; Swansons on the Plaza, Dept. 480; Frost Bros., Dept. 500. Hat, see information page 322. Cuff, Cara Croninger at Artwear, NYC.
324: Dress at Bloomingdale's, Dept. 372. Earrings, Jerry Kott. Macy's, Herald Square; Ultimo, Chicago. Panty stockings, Burlington Leg Looks/Kayser-Roth Hosiery. Shoes, Xavier Danaud.
325: Dress at Henri Bendel, Dept. 43; Hudson's, Dept. 394; Marshall Field's, Dept. 175. Also at Rich's, Dept. 338; Lou Lattimore; Bullock's, Dept. 333; Macy's, San Francisco, Dept. 165. Hat, Madcaps, see information page 327. Hanes Hosiery.
327: Turnout at Sakowitz, Dept. 48. Hat, Madcaps. Ann Taylor, NYC and Beverly Hills; Gentlemen's Quarter, New Orleans; Neusteter's, Denver and Boulder. Belt comes with outfit. Ralph Lauren Hosiery. Andrew Geller shoes.
328: Geoffrey Beene dress, see page 329. Butterfly bracelet at Victoria Falls, NYC. Helen's of Course, Seattle WA and Portland OR. Fantasy bracelet at Champagne on Ice, Brooklyn NY; Ultimo, Chicago.
329: Viscose/polyester/silk dress. Altman's, Dept. 70; Montaldo's, Dept. 06; Neiman-Marcus, Dept. 50; Frost Bros., Dept. 520. Earrings and bracelet, Victor Carranza. Both at Saks Fifth Avenue, NYC; Hattie. Panty stockings, Dim. Saks Fifth Avenue; Jordan Marsh, Boston. Shoes, Stuart Weitzman for Mr. Seymour.
330: Earrings, Sherry Mills. Riding High, NYC; Aero, Philadelphia. Evan-Picone Leg Fashions. Macy's. Anne Klein Shoes for Schwartz & Benjamin. Bloomingdale's; The Denver, Denver; Nordstrom, Seattle.
332: Silk charmeuse by *(Continued on page 426)*

FASHION INFORMATION

(Continued from page 425)

Horikoshi. Teddy at Saks Fifth Avenue, NYC, Dept. 64 (to order); Robinson's, Beverly Hills, Dept. 91. Also at Lingerique, Troy MI. Rings, see page 333. Panty stockings, Hot Sox. Saks Fifth Avenue.

333: Teddy, see page 332. Mark Spirito one-of-a-kind rings available at Bloomingdale's Cul-de-Sac. Barry Kieselstein-Cord rings available at Henri Bendel; Chacker & Wolpe, Philadelphia. Boris le Beau ring available at Boris-le Beau, NYC and Palm Beach.

334–335: Zoran at The Broadway, Dept. 103; I. Magnin, Dept. 201. Watch, Baume & Mercier. Ring, left finger: One of a kind ring by Haroldo Burle Marx of Brazil, The Altomar Collection at Watergate, Washington DC. Rings on pinky finger by Madeleine van Eerde for Boris-le Beau. Boris-le Beau, NYC and Palm Beach. Panty stockings, Geoffrey Beene for Bonnie Doon. Man's tuxedo, Barney's, NYC.

336: Rayon pants. Outfit at Henri Bendel, Dept. 20; Marshall Field's (blouse only), Dept. 28; Neiman-Marcus, Dept. 56. Earrings, Melissa Lind and Ernest Jackson for Kruger Gallery, NYC.

337: Cardigan and pants at Saks Fifth Avenue, Dept. 45; I. Magnin, Dept. 201. Earrings, Ted Muehling. Bergdorf Goodman. Dim panty stockings. Bloomingdale's, NYC.

338: Cotton velvet jacket. Silk jersey pants and blouse at Altman's, Dept. 70. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Burdines, Dadeland and Galleria. Men's tuxedos, Barney's, NYC.

339: Jacket at Barney's, Men's Dept. 46. Blouse, $200. Pants, $200. Barney's, NYC, Dept. 77; Zoran Loft, Washington DC; Jackson Graves, Minneapolis, Dept. 185. Earrings, Terrafirma. Soleimani Couture, NYC; Ultimo, Chicago. Gloves, La Crasia. Bloomingdale's. Man's turtleneck, Jaeger.

340–341: Dress and shirt at Bonwit Teller, Dept. 68; Hudson's, Dept. 353; Sakowitz, Dept. 76; Macy's, San Francisco. Dept. 648; Liberty House of Hawaii, Dept. 398. Turnout also at Burdines, Galleria. One-of-a-kind rings, Mark Spirito. Bloomingdale's Cul-de-Sac. Man's Shirt, Pendleton. Man's pants, Burberrys.

342–343: Zoran linen cardigan, $250. Silk satin shirt, $200. Saks Fifth Avenue; Zoran Loft, Washington DC. Earrings, Sherry Mills. Bloomingdale's Cul-de-Sac. Manicure: Josephine Allen of Il-makiage.

346: Andre van Pier cashmere top with suede trim ($450) matching pants ($420) at Lord & Taylor, Dept. 218. Earrings, Marla Buck at Judith Feldman Accessories. Bergdorf Goodman. Fownes gloves at fine stores nationwide. Boots, Charles Jourdan, NYC.

347: Earrings, Robert Lee Morris. Artwear, NYC. Shalimar Gloves. Tights, Fogal of Switzerland, NYC. Boots, Christian Dior Souliers. Charles Jourdan, NYC.

348: Pants, Giorgio Armani. Earrings, Fishbein! at Kruger Gallery, NYC. Socks, Ralph Lauren Hosiery. Shoes, Tannino Crisci, NYC.

349: Pants, Calvin Klein Activewear, $50. Bloomingdale's, Dept. 352. Earrings, Marla Buck at Judith Feldman Accessories. Gloves, Shalimar. Macy's; John Wanamaker.

350–351: *Left:* Wool pullover by Chloé, $340. Saks Fifth Avenue, Dept. 525. Skirt, Edward Caracci. Hat, Patricia Underwood. Bergdorf Goodman; I. Magnin. Earrings, Paulo Salvador for H.V. Studios. Bloomingdale's Cul-de-Sac; Urban Camouflage, Houston; I. Magnin. Gloves, Saint Laurent Rive Gauche. Tights, Bonnie Doon. . . . *Right:* Dress, Maxfield Parrish. Earrings, Terrafirma Ceramics. Muffler, Salvatore Ferragamo. Saks Fifth Avenue, Dept. 136. I. Magnin.

352: Top and pants, Issey Miyake. Earrings, Jyunko Sonohara. Artwear, NYC; Jere Scott, Ltd. at Stanley Korshak, Chicago. Bracelets, Dennis Higgins at Artwear, NYC. Gloves, Shalimar. Capezio in the Village, NYC. Boots, Andrew Geller.

353: Shirt, Soo Yung Lee La Soiree, $650. Bonwit Teller, Dept. 38. Pants, Giorgio Armani. Earrings, LaCrasia. Henri Bendel; Balliet's. Tights, Fogal of Switzerland. Boots, Tannino Crisci, NYC.

372: Suit at Bonwit Teller, Dept. 077; Gidding-Jenny, Dept. 41; Bullock's, Dept. 384.

373: Dress at Robinson's, California, Dept. 42. Earrings, Kai-Yin Lo at Kruger Gallery, NYC. Shoes, Stuart Weitzman for Mr. Seymour-Martinique. Delman at Bergdorf Goodman; Joseph, Chicago and Beverly Hills. Man's clothes: pants, Country Britches. Sweater, Paul Stuart. Shirt and tie, De Noyer.

374: Swimsuit at Bloomingdale's, Dept. 383; Marshall Field's, Dept. 825; Robinson's, Dept. 23, I. Magnin, Dept. 219: Earrings, Eileen Aubi. Reminiscence, NYC.

375: Swimsuit at Saks Fifth Avenue, Dept. 342; I. Magnin, Dept. 219. Bracelet, Bill Schiffer at Artist Product Gallery, NYC; Jackson Graves, Minneapolis.

376: Suit at Bloomingdale's, Dept. 387; Montaldo's, Dept. 58; Marshall Field's, Dept. 825; Robinson's, California, Dept. 23; Nordstrom, Dept. 74; Liberty House of Hawaii, Dept. 384. Also at Filene's, Boston, Dept. 328. Earrings, Ernest Jackson at Kruger Gallery, NYC. Man's swim suit, Speedo.

377: Dress at Saks Fifth Avenue, Dept. 44; Rich's, Dept. 329; Frost Bros., Dept. 221. Earrings and bracelet, Cara Croninger. Artwear, NYC. Shoes, Stuart Weitzman for Mr. Seymour.

378: Swimsuit at Saks Fifth Avenue, Dept. 342; Filene's, Dept. 388; Montaldo's, Dept. 58; Marshall Field's, Dept. 825; Neiman-Marcus, Dept. 28; Robinson's, Dept. 23. Earrings, Cara Croninger. Artwear, NYC; Ultimo, Chicago. Man's pants, Fernando Sanchez.

379: Dress also at Barton Sligh's; Stanley Korshak, Chicago; Robbie Casey's, Odessa TX. Earrings, Anne Peerce. Shoes, Stuart Weitzman for Mr. Seymour. Man's clothes, De Noyer, NYC.

380: Dress at Saks Fifth Avenue, Dept. 45; I. Magnin, Dept. 201. Earrings, Cara Croninger. Artwear, NYC; Ultimo Chicago. Man's swimsuit, Speedo.

381: Dress at Saks Fifth Avenue, Dept. 45; Neiman-Marcus, Dept. 55; Frost. Bros., Dept. 520; Bullock's, Dept. 336; I. Magnin, Dept. 36. Earrings, Tony Marra. J. Antonio, NYC; Wilkes Bashford, San Francisco. Man's tuxedo, Dunhill Tailors, NYC.

384: Hat, Madcaps for Yves Saint Laurent. Available in velours at Bloomingdale's; Saint Laurent Rive Gauche, Philadelphia; I. Magnin. Necklace, Yves Saint Laurent, Paris.

386–387: All accessories. Yves Saint Laurent, Paris.

389: Givenchy Nouvelle Boutique silk/viscose lamé dress, $2800. Givenchy Boutique, NYC; Frost Bros., Dept. 690; I. Magnin, Dept. 38. Man's clothes, Giorgio Armani.

390: Nylon bodystocking by Fogal of Switzerland, $20. Fogal of Switzerland, NYC; Neiman-Marcus, Houston and Los Angeles, Dept. 90. Manicure, Wanda of Dimensions in Skincare, NYC. Man's clothes, Barney's, NYC.

391: Silk/lurex iridescent lamé dress. Halston Made-to-Order at Olympic Tower, NYC. Fabric, Marcel Banzinger. Earrings, Wendy Gell. Shoes, Halston for Garolini. Manicure, Wanda of Dimensions in Skincare, NYC. Man's shorts, Loré.

392: Maillot in Antron/Lycra, about $55. David Haag for Costick and Luce. Bergdorf Goodman; Loooies, Margate NJ. Cuff, Wendy Gell. Shoes, Pancaldi. Manicure, Wanda of Dimensions in Skincare, NYC. Man's robe, Loré.

394–395: Man's clothes, Dunhill Tailors, NYC.

396–397: Men's clothes, tuxedo Dunhill Tailors, NYC.

398: Earrings at Bloomingdale's Cul-de-Sac; Ultimo, Chicago. Chemise, $830. Bergdorf Goodman. Man's tuxedo, Dunhill Tailors, NYC.

399: Man's tuxedo, Dunhill Tailors, NYC.

400–401: Bob Lee for Hunting World at Hunting World, NYC. . . . Fortunoff jewelry at Fortunoff, NYC; Westbury NY; Paramus Park NJ; Wayne NJ. . . . Wool jacket, $340 at Bloomingdale's, Dept. 309. . . . Fownes gloves available at fine stores nationwide. . . . Mark Spirito earrings at Henri Bendel; Ultimo, Chicago. . . . Ben-Amun earrings at Bergdorf Goodman. . . . Fendi bag at Bergdorf Goodman.

402: Chanel at Bloomingdale's Cul-de-Sac; Martha, Bal Harbour. . . . Stephan Allendorf at Artwear, NYC; California!, San Francisco. . . . Hedy Martinelli for Bergdorf Goodman. . . . Monet at Bloomingdale's. . . .

403: Hunting World at Hunting World, NYC. . . . Barry Kieselstein-Cord at Barney's, NYC. To order at Neiman-Marcus; Maxfield, Los Angeles. . . . *Inset below:* Ellen Designs for Robert Originals at Altman's; Garfinckel's; Godchaux's, New Orleans; Joseph Magnin. . . . Mark Spirito at Bloomingdale's Cul-de-Sac; Ultimo, Chicago. . . . Mark Cross at all Mark Cross stores. . . . Fendi at Bergdorf Goodman. . . . *Inset above:* Stephen Dweck at Bergdorf Goodman; Amen Wardy, Newport Beach CA. . . . Jonathan at Wilkes Bashford, San Francisco. To order at Bergdorf Goodman. . . . Carlos Falchi at Bergdorf Goodman; I. Magnin. . . . Calvin Klein clothes.

404: Lace available at The Singer Co., NYC. Lining available at Rosen & Chaddick, NYC. Pants, Zoran. Cuff, Cathy and Marsha for Catherine Stein.

405: Lace available at Fontana Fabrics, NYC. Lining available at Rosen & Chaddick, NYC. Earrings, Jack Rhodes. Panty stockings, Ultra Sense from No Nonsense. Shoes, Stuart Weitzman for Mr. Seymour. Delman at Bergdorf Goodman; Montaldo's; I Magnin. ALL PRICES APPROXIMATE.

VOGUE PATTERNS

Back views, yardages, details of pp. 404-5

White lace tunic, Butterick Pattern #4604. Sizes 8-16. Size 10: 2¼ yards of 54″ fabric. Lining: 2¼ yards of 54″ fabric. $3.25. Canada, $3.99. **White lace dress,** Butterick Pattern #4700, view B. Sizes 8-16. Size 10: 3¾ yards of 36″ fabric. Lining: 2 yards of 54″ fabric. $2.75. Canada, $3.29.

4604

4700

Sewing Tips: When sewing lace, cut seam allowance to almost ⅛″ and zig-zag the raw edge to secure seam; keep it from fraying. For dress: When working with 36″ width lace, to get proper length for dress in your proportion, add 12″ of scalloped edge to hem; tack it to bottom. Also use scalloped edging as finish for sleeves and neckline. Check home-decorating departments for more variety and wider widths in lace.

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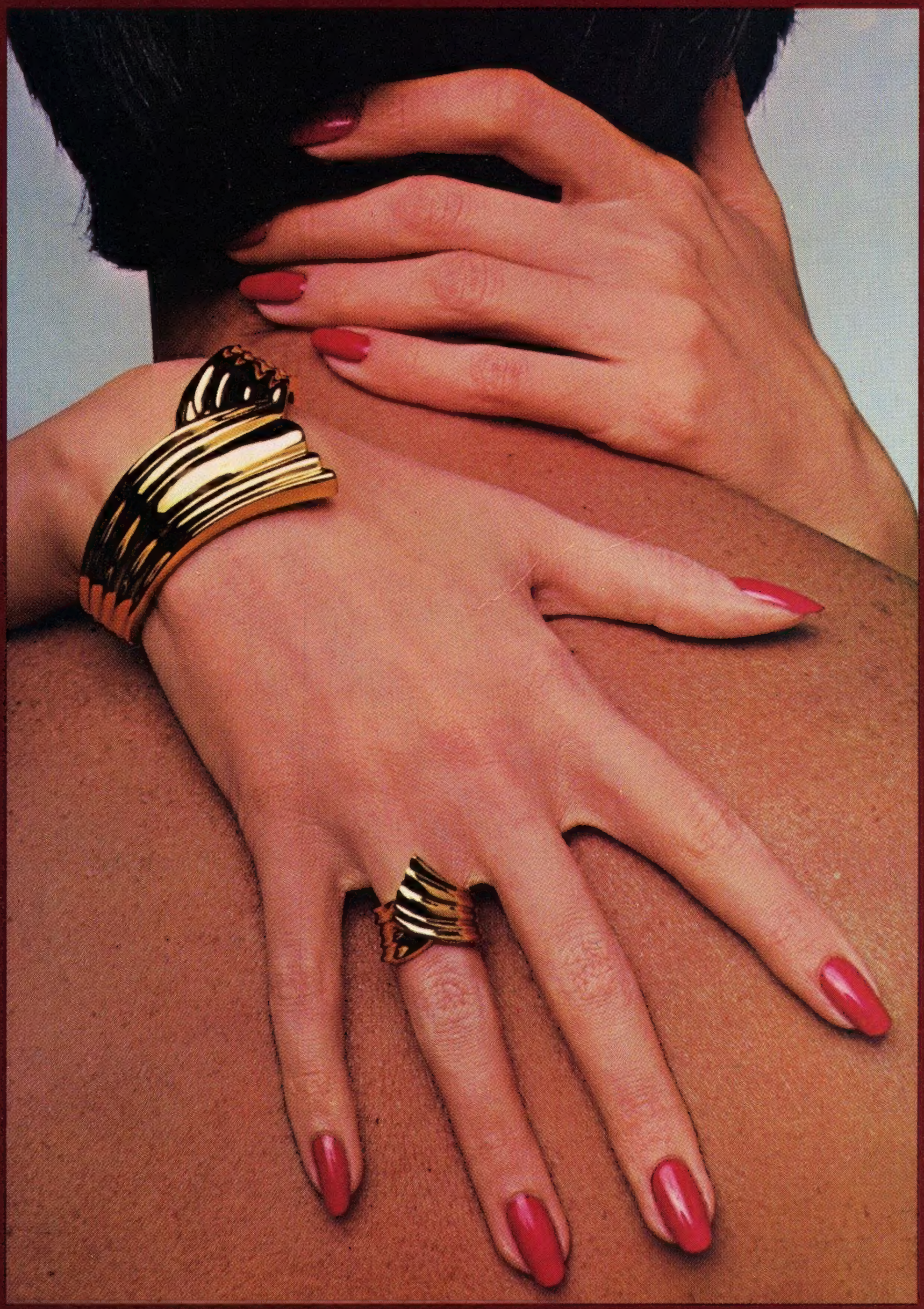

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